VAMPIRELLA
WELCOME BACK TO
SALEM'S LOT
Stephen King's
Masterpiece Returns!
HOT
NEW
TALES!
SPIDER-MAN
MOVIE GEAR
MILKMAN MURDERS
GUNGRAVE ANIME
LOVECRAFT CIRCLE
DEATH'S HOLIDAY
CLOUDBURST
NOBLE CAUSES
SCREAM QUEEN
OF THE DECADE
VAMPS IT UP
VAMPIRELLA
GETS DOWN
TEXEIRA RETURNS
TO PANTHA
CHIODO
VAMPIRELLA MAGAZINE #5
$3.95 U.S.
005111
www.vampirella.com

visit us @ www.infinity1.com

INFINITY1

THIS AD REPRESENTS A SMALL PERCENTAGE OF WHAT IS AVAILABLE. FOR THOUSANDS OF MORE ITEMS, VISIT OUR WEB SITE AND ORDER ON-LINE. MAKE SURE TO HIT THE NEW PRODUCTS BUTTON FOR THE LATEST, GREATEST STUFF.

VISA, MASTERCARD AND DISCOVER ORDERS
CALL (952) 556-1121 OR FAX (952) 556-1131

LG And XL Authentic Concert Tour T-Shirts $19.95

T-Shirts Listed Are Not Pictured But Are Still Same High Quality. Many Of Our Shirts Are Available In Size Medium, Please Call Or Visit Our Web Site.

WRITE, CALL (952)-556-1121 OR FAX (952)-556-1131 FOR OUR FREE 80 PAGE CATALOG

Full Color Posters $7.95

Rolled And Sent In A Sturdy Tri-Tube For Protection

47356 AC/DC Angus Live Photo W/Angus Guitar Bit
48681 AC/DC Back In Black
41037 AC/DC For Those About To Rock
39696 AFI A Fire Inside Group Posed In The Alley
39817 AUDIOSLAVE Group Posed On Couch Photo
43238 BLACK LABEL SOCIETY SLS Colors/Logo
39174 B. SABBATH '75 Ozzy On Side Show Wagon
13382 BLACK SABBATH Double Image Sep Photo
32283 CKY Group Sitting On Car Hood
42698 CRADLE OF FILTH Children Of A Lesser God
13864 DEAD KENNEDYS DK Logo
17635 DEFTONES Group Closeup
39846 DEFTONES Soft Tilted Lp
42415 EVANESCENCE Amy Live Closeup Photo
38421 FOO FIGHTERS One By One Group Cd Art
39893 GODSMACK Sun Logo/4 Group Faces Photo
40679 GOOD CHARLOTTE Grp Posed Against Wall
22574 I, C. POSSE Wicked Clowns Posed Photo
47564 IRON MAIDEN The Number Of The Beast
38645 IRON MAIDEN The Wicker Man
40834 JIMI HENDRIX Axis Bold As Love
32927 KITTIE Double Group Photo
48106 KORN Indestructibles Group Posed Photo
41353 LED ZEPPELIN How The West Was Won
39142 LED ZEPPELIN Stairway To Heaven
39281 LINKIN PARK Meteora Group Sitting Photo
41755 MARILYN MANSON Wearing Cap Closeup
41312 METALLICA St. Anger Cd Art
41777 METALLICA St. Anger Group Against Wall
39916 METALLICA Skull Leaf Clover
28529 MISFITS Earth A.D.
28191 MISFITS White Skull
41568 MOTORHEAD Hammered Logo
33063 MUDVAYNE Band Photo With Nail Logo
11456 NINE INCH NAILS Downward Spiral
24231 NINE INCH NAILS Logo
41566 NIRVANA Kurt Face Closeup
35780 NIRVANA Group Photo With Kurt In Shades
40680 OZZFEST 2003 Horned Demon With Flag
21225 OZZY OSBOURNE Wearing Leather Jacket
24229 PANTERA On Stage Live Collage
40032 P. FLOYD Dark Side Moon 30th Anniversary
22408 RAMMSTEIN Heckelred
38499 RAMONES Road To Ruin
40855 RANCID Indestructible
38994 R. H. CHILI PEPPERS Group Live On Stage
11491 SEPULTURA Bloody Roots
41571 SEX PISTOLS Anarchy In The U.K.
26806 SLIPKNOT Group Mayhem
31686 SLIPKNOT Pentagram Logo/Group Photo
33645 STATIC X Machine Group Sitting On Wall
40043 STONESOUR Group Waist Up Closeup Photo
21493 SUBLIME Brad Nowell Tribute Portrait
32573 S. OF A. DOWN Band Riding Elephant
37094 TAPEWORM Star Logo W/Group Live Shots
11903 TOOL Man Emerging From Water
42304 TYPE O NEGATIVE Life Is Killing Me
38404 USED Group Posed Sitting On Table

Windproof Lighters $8

"Zippo Style" Rock Lighters,With Silkscreened Designs
Lighters Are Wind Resistant And Refillable.

40362 AC/DC Logo
37992 BLACK LABEL SOCIETY Sonic Brew
40360 BLACK SABBATH Master Of Reality Logo
27214 COLD Spider Logo
30962 CRADLE OF FILTH Dragon Logo
24499 DANZIG Skull
42345 DISTILLERS Shady Lady
40730 GODSMACK Sun Skull Logo
36603 I, CLOWN POSSE The Wraith
32110 KORN Death Metal Logo
35269 METALLICA Logo
25750 MISFITS White Skull

38408 MUDVAYNE End Of Things Logo
25751 PANTERA Logo
23713 POT LEAF Leaf
19121 PINK FLOYD Dark Side Of The Moon
25272 SLIPKNOT Ovia Logo
37330 USED It's Our Time To Shine

Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.

25755 A PERFECT CIRCLE Logo
40352 AFI Wings Logo
43686 BLACK SABBATH MURDER Logo
39459 BLACK LABEL SOCIETY SLS Logo
43961 BLEEDING THROUGH Winged Skull Logo
36099 CANNIBAL CORPSE Bloody Logo
43452 CRADLE OF FILTH Blood Red Logo
33096 CKY Logo
27371 COLD Logo
19490 DANZIG Tribal Skull
13835 DEFTONES Logo
37709 DISCIPLE Logo
24494 DISTURBED Mean Smiley Face
38484 DOWN Logo
40720 GODSMACK Sun Logo
25267 INSANE CLOWN POSSE Hatchet Guy
13675 KORN Logo
43967 LAMB OF GOD Logo
42351 LINKIN PARK Street Artist Photo
13694 MARILYN MANSON Logo
32157 METALLICA Logo
32156 MISFITS Classic White Skull
33096 MUDVAYNE Flattiner Logo
39733 NIRVANA Logo
19990 OZZY OSBOURNE Logo
13674 PANTERA Logo
41636 POISON THE WELL Logo
44030 PROBOT Logo
18997 RAMMSTEIN Logo
33065 SLIPKNOT Triple S Logo
19455 STATIC X Logo
22671 SUBLIME Logo
13824 TOOL Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions!

42703 AC/DC Black Jumbo White Logo
39689 AFI Black/Logo
41230 AUDIOSLAVE Black/Logo W/Red Flame
41005 B. LABEL SOCIETY Black Brewtality
41341 CKY Black/Jumbo Red Logo
41234 DEFTONES Grey/Tiger Head Logo
38008 DISTURBED Black/Release Symbol & Logo
41319 EVANESCENCE Black/Logo
41227 GODSMACK Black/Spidey Glow Jumbo Sun
41225 I, C. POSSE Running Hatchetman Sup
43648 KILL ENGAGE Black/Skull Reits Logo
34162 KITTIE Black/Logo
41232 KORN Black/Grey Jumbo Blend Logo
41342 L. PARK Army Green/Meteora Street Artist
34483 METALLICA Black/Logo With Ninja Star
39849 METALLICA Black W/Grey Stripes/3-D Logo
41412 MISFITS Black/Graveyard Logo
34666 MORBID ANGEL Black Logo
41225 MUDVAYNE Navy Blue/Barbed Pyramid Logo
17941 NINE INCH NAILS Black/NIN Logo
28903 NIRVANA Black/Red Sketch Logo
41228 OZZY OSBOURNE Grey/Jumbo Black Logo
41220 PANTERA Black/CFH Skull & Crossbones
32298 PINK FLOYD Black/Dark Side Of The Moon
40857 RANCID Black Beanie/Crimson Ghost Logo
42623 SHADOWS FALL Black/Logo
28622 SLIPKNOT Red Beanie/3-D Logo
32636 STATIC X Black/Machine Logo
41238 SUBLIME Brown/Logo W/Long Beach Logo
35248 TOOL Black/Lateralus Logo

Chokers & Silver Rings

Enamel Filled Chokers On Ball Chain & Silver Rings

SILVER RINGS $16
Available In Size 8, 10 And 12

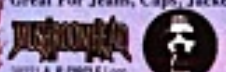
20378 AC/DC Silver Logo
41332 BLACK LABEL SOCIETY Silver Logo
19619 DISTURBED Silver Logo W/Smiley Face
41350 DOWN Silver Logo
25299 GODSMACK Silver Logo
29296 METALLICA Silver Logo
26506 OZZY OSBOURNE Silver Logo
29993 SLIPKNOT Silver Logo

CHOKER NECKLACES $14

35580 AC/DC Logo
41330 BLACK LABEL SOCIETY Brewtality
25294 DISTURBED Mean Smiley Face
39008 DOWN Logo
25295 GODSMACK Sun Logo
41263 IRON CROSS Black Iron Cross
42307 KORN Logo
41281 METALLICA St. Anger Fist Logo
19989 MISFITS Skull
39507 OZZY OSBOURNE Logo
28699 PANTERA Logo
26698 SLAYER Iron Cross Sword Logo
28693 SLIPKNOT Triple S Star Logo
25299 STAIND Logo
25279 SUBLIME Logo
25297 TOOL Pill Logo

Embroidered Patches $4.95

Great For Jeans, Caps, Jackets, Backpacks Or Anywhere



38021 A. P. CIRCLE Logo
43790 AC/DC High Voltage Logo
41760 AFI Sing The Sorrow Logo
11918 ALICE IN CHAINS Logo
43763 AUDIOSLAVE Red Circle Flame Logo
43879 BLACK DAHLIA MURDER Skull Logo
37969 BLACK LABEL SOCIETY Sonic Brew
11826 BLACK SABBATH Logo
43859 BLEEDING THROUGH Winged Skull Logo
39813 CHEVELLE Iron Cross Logo
30188 CKY Logo
27275 COLD Spider Logo
42487 CRADLE OF FILTH Blood Red Logo
11905 DANZIG White Skull
41683 DEFTONES Del Cabra Logo
39032 DISTURBED Believe Symbol W/Grp Faces
38478 DOWN Logo
38463 DOWN Pepper Crown Of Thorns Face
40858 EVANESCENCE Logo
24287 GODSMACK Sun Logo
42399 KILLSWITCH ENGAGE Skull Logo
43992 KORN Blue Graffiti Logo
42213 KOTTON MOUTH KINGS Crown Logo
39304 MARILYN MANSON Logo
44019 MEGADETH So Far So Good Lp
43790 METALLICA Master Of Puppets Logo
11982 MISFITS White Skull
32139 MORBID ANGEL Logo
38211 MOTLEY CRUE Girls Girls Girls Logo
33475 MUDVAYNE Flattiner Logo
39991 MUSHROOM HEAD Logo
30660 NINE INCH NAILS Logo
42798 NIRVANA In Utero Lp
18996 OZZY OSBOURNE Logo
43799 PANTERA Skull Logo
44034 PROBOT Flamehot
21042 RAMMSTEIN Logo
40341 SLIPKNOT Pentagram Logo
20306 STATIC X Logo
22582 SUBLIME Sun Logo
39995 SUPERJOINT RITUAL Logo
10934 TOOL Lateralus Logo
40706 TYPE O NEGATIVE Group Faces
37368 USED Logo
12021 WHITE ZOMBIE Monster Face

Miscellaneous Rock Apperal

GROUP WORKSHIRTS $39.95
High Quality Embroidery On A Industrial Type Board Shirt. Two Sizes LG & XL

40648 B. L. SOCIETY BLS Logo/Sonic Brew
41310 LINKIN PARK LP Logo/Stencil Man
43642 MISFITS Logo/Mommy Can't Go Kill
40457 OZZY OSBOURNE Logo With Cross
28537 S. PISTOLS Logo/God Save Queen
43995 SLAYER Eagle In The Abyss
40670 SLAYER Logo/Iron Cross
40476 SLIPKNOT Logo/Goat Head In Pentagram

HOODED SWEATHIRTS $59.95
Two Sizes LG & XL Except Where Noted

43715 AUDIOSLAVE Red Circle Flame Logo
42128 BLACK LABEL SOCIETY Doom Crew
43819 CANN. CORPSE Bloody Logo XL Only
28527 C. OF BEDOM Logo/Kute Crew Deathroll
28557 CKY Dizzy Logo
28585 COLD Venom Spider Logo
28415 CRADLE OF FILTH Flaming Logo
40844 DEFTONES Calligraphy Deftones Logo
42536 D. BORGIR Logo/Satan We Trust XL Only
41318 GODSMACK Flaming Sun Logo
28598 HATEBREED II Call For Blood/Vengeance
42078 HIM Vines Heartagram Logo
42128 IN FLAMES Emblem Logo
28649 INSANE CLOWN POSSE The Wraith
40884 IRON MAIDEN Logo/Live After Death
42944 KILLSWITCH ENGAGE Skull Reits Logo
42078 KOTTON MOUTH KINGS Crown Logo
43878 LED ZEPPELIN 4th Lp Man With Bundle
41317 M. MANSON Children Age Grotesque Logo

MORE HOODED SWEATSHIRTS

42114 MEGADETH Logo
40963 METALLICA Group Live Silhouette
41318 MUDVAYNE Hazardcrayone Pyramid Logo
28693 OPETH Logo XL Only
41844 O. OSBOURNE Eyes Logo
40848 PANTERA Flaming Screaming Skull
42843 SHADOWS FALL SF Star Logo/Logo
40977 SLAYER Eagle In The Abyss/Logo
43889 SLAYER South Of Heaven
38558 TOOL Nerve Ending Logo

MISCELLANEOUS ROCK APPERAL
Note Individual Prices & Sizes

13196 AC/DC Baseball Jersey Classic Logo L/XL $26.50
39728 AC/DC Baseball Jersey Those About To Rock M/L/XL $29.50
39652 B. LABEL SOCIETY Football Jersey BLS Logo/Brewtality L/XL $56.00
40846 DEF LEPPARD Muscle Tank Tee British Flag Print M/L/XL $25.50
42947 DEFTONES Baseball Jersey Cobra Nation Logo M/L/XL $29.50
38764 HATEBREED Baseball Jersey Healing To Suffer Angle M/L/XL $2
42883 IN FLAMES Baseball Jersey Remain Remain Logo M/L/XL $29.5
41752 SHADOWS FALL Baseball Jersey Red With Wings Skeleton M/L/XL 25.0
32603 SUBLIME Baseball Jersey Tattoo Logo L/XL $26.50

Cd Cases & Leather Wallets

Embroidered 24 Count Cd Cases & Leather Wallets With Chain

2 SIDED DESIGN CD CASES $18

41196 AC/DC Logo
41130 DEFTONES Tiger Head Logo
39837 GODSMACK Flaming Sun Logo
41196 I, CLOWN POSSE Running Hatchetman Guy
42729 KORN Logo/Rubberband Cd Case
41139 LED ZEPPELIN Classic Logo
41192 METALLICA St. Anger Logo/Ninja Star
41195 MUDVAYNE Logo/Flamed Pyramid
39525 PANTERA Skull S Crossbones Logo/Flames
39825 SLIPKNOT Star Logo/Barcode Logo W/Goat
38558 TOOL Lateralus Logo

LEATHER BIKER WALLETS $18.95

47187 CRADLE OF FILTH Logo
35366 DISTURBED Mean Smiley Face W/Logo
38532 GODSMACK Flaming Sun Logo
41243 I, CLOWN POSSE Running Hatchetman Guy
41191 KORN Multi-Logo
41812 LEATHER WALLET Iron Cross
41184 METALLICA St. Anger Logo/Ninja Star
35465 MISFITS White Skull
41185 MUDVAYNE End Of Things Pyramid Logo
38467 OZZY OSBOURNE Logo
41951 PANTERA Dancing Girl With Logo
38364 RANCID Discharge Skull
41190 SLIPKNOT Logo/5 Logo
43898 STATIC X Logo
41189 SUBLIME Old English Logo
43494 TOOL Lateralus Logo

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's. 14"X 22"

14967 AC/DC Highway To Hell Summer Tour '79
15024 AEROSMITH W/Deep Purple 1st U.S. Tour '68
20255 B. SABBATH Puerto Rico Pop Festival '72
14945 CLOCK ORANGE Stanley Kubrick '71
12967 CREED & SEVENDUST 104 Fest 2000
20258 DOORS Isle Of Wight Festival Chicago '70
15017 GREEN DAY New York City '94
14994 JIM MORRISON Last Known Picture '71
15025 KISS 10th Anniversary Tour '82
15011 L. SKYNYRD Street Survivors '77
32985 L. SKYNYRD & R. STONES Knebworth '76
14990 MARILYN MANSON Live At Smokepit '95
32975 M. CRUE Girls,Girls,Girls 'N' Roses '87
15018 NIRVANA In Concert Nevermind '91
15012 NIRVANA Kurt: Rest In Peace '67 - '94
32989 OZZY OSBOURNE Speak Of Devil Tour '82
15026 OZZY OSBOURNE With Randy Rhoads '82
15019 PEARL JAM & METALLICA Roseline '92
15021 PINK FLOYD World Tour Las Vegas '87
32977 PEARL JAM Lollapalooza '92 W/Chili Pepp
14977 R. A. MACHINE World Music Theatre '97
14983 RAMONES Civic Auditorium Santa Cruz '80
14988 SMASHING PUMPKINS New York City '96
15015 S. R. VAUGHAN Billy's Club Tx '86

Full Color Poster Flags $16

Made Of Nylon, Feel And See The Difference Compared To Paper.

17174 AC/DC Angus With Guitar
40208 B. SABBATH Original Group
42548 C. OF BEDOM Follow Reaper
40569 C. OF BEDOM Hate Crew Death
28479 CRAD. OF FILTH Midian
24473 DEFTONES Red Pony
44047 D. BORGIR Death Armageddon
12367 IRON MAIDEN Killers
27816 KORN Logo
12937 LED ZEPPELIN Stairway
25876 M. MANSON Hollywood Group
19846 METALLICA Justice For All
12285 METALLICA Master Of Puppet
39409 MISFITS White Skull
41340 MORBID ANGEL Group Photo
42136 MOTORHEAD England Skull
28459 MUDVAYNE Group Photo
42552 NIRVANA Smiley Face
25961 O. OSBOURNE Highway To Hell
25963 PANTERA Confederate Flag
32706 R. A. MACHINE Monk On Fire
12509 SLAYER Eagle In The Abyss
40563 SLIPKNOT Star Logo/Group
18091 SOULFLY Self Titled Cd Cover

Embroidered Baseball Caps

Tracker Style Caps $19.95 & Regular Style Caps $23.95

TRUCKER STYLE CAPS

43942 AS I LAY DYING Pistols Logo
40616 AUDIOSLAVE Red Circle Flame Logo
39644 BLACK LABEL SOCIETY Brewtality
41671 CHIMAIRA Logo
42002 CKY Offset Logo
42094 DEFTONES Tiger Head Logo
42837 ILL NINO Logo
38022 LYNYRD SKYNYRD Logo
40700 METALLICA Kill Em All
39448 MUDVAYNE Logo & Pryamid 3d Bill
41300 PANTERA Dancing Girl Against Pole In Flames
39645 POISON THE WELL Birds Logo
41870 SHADOWS FALL Athletic Waist Logo
39329 SLIPKNOT Star Logo

BASEBALL STYLE CAPS

41212 AC/DC Logo With Lightning Bolt
42714 ADEMA Fire Logo
42088 AFI Wings Logo
40436 AUDIOSLAVE Flame Logo
23160 BLACK LABEL SOCIETY BLS Logo
38829 COLD Spider Logo
36362 CRADLE OF FILTH Dragon Logo & COF Log
20522 DANZIG White Skull
37769 DEFTONES Triangular Chunky Star 3 Logo
27753 DISTURBED 3-D Red Mean Smiley Face
38128 GODSMACK Flaming Sun Logo
42538 HATEBREED Skull & Maces Logo
26037 I, CLOWN POSSE Running Hatchetman Gu
42085 KORN Logo With Large Tribal Design
37518 LED ZEPPELIN Logo & Symbols
42080 METALLICA St. Anger Logo & Ninja Star
39022 MUDVAYNE Pyramid Logo With Blue Flames
36108 MUSHROOM HEAD Logo With Mask On Bac
28525 PANTERA 3-D Logo/Cowboys From Hell Logo
43798 SLIPKNOT Barcode Logo
38013 SLIPKNOT 3-D Logo & 9 Logo Dr Bill

Silver Guitar Pick Necklaces $13

Enamel Filled On A #10 Ball Chain 20 Inches Long

35681 AC/DC Logo
38039 BLACK FLAG Bars Logo
41282 BLIND GUARDIAN Logo
39018 DOORS Logo
39011 DOWN Logo
41280 D. K. MURPHYS Shamrock Logo
41283 IN FLAMES Star Face Logo
42258 KORN Logo
42235 LYNYRD SKYNYRD Logo
19998 MISFITS Logo
30508 OZZY OSBOURNE Logo
36894 PANTERA Logo/CFH Logo
42308 O. OF STHREAGE Sperm G Logo
19690 SUBLIME Logo
41280 SUPERSUCKERS Rock Sign Logo
35852 SYSTEM OF A DOWN Logo
42727 THIN LIZZY Logo
35858 WHO Logo

Babydolls $19.95

One Size Fits Most. Made Of 100% Cotton.

43181 A PERFECT CIRCLE 10th Step Slug Face
41070 AC/DC Dirty Deeds Done Cheap Logo
38830 AUDIOSLAVE Logo
38812 BLACK LABEL SOCIETY Brewtality
42526 CHILDREN OF BODOM Cobhc Logo
32711 COLD Spider Web Logo
42146 CRADLE OF FILTH Manmegub
38818 DANZIG White Skull
42722 DARKNESS Wings Logo
42678 DEFTONES Worship Heart & Daggers
42521 DIMMU BORGIR Death Cult Legion 666
38981 DISTURBED Mistress Believe Symbol
42334 EVANESCENCE Fallen Symbol Logo
42673 GODSMACK Tattoo Rare Of Spiral Sun
42111 HIM Tribal Heartagram Logo
41114 IN FLAMES Emblem Logo
40967 IRON MAIDEN Im A Killer
40966 JUDAS PRIEST Screaming Vengeance
38941 KORN Flaming Head Logo
40984 LED ZEPPELIN Silver Logo
41401 L. SKYNYRD Confederate Flag Logo
43674 MARILYN MANSON Hand Of Glory
38925 METALLICA Ninja Star/Logo
21210 MISFITS Skeleton Hands
25476 MORBID ANGEL Logo
40968 MURDERDOLLS Ghoul Scout Logo
38350 MUSH. HEAD Militia Band Mask Logo
22679 NINE INCH NAILS NIN Logo
37147 OPETH Logo
43215 OZZY OSBOURNE Purple Cross Logo
41406 PANTERA Embroised Logo
25614 PINK FLOYD Dark Side Of The Moon
42957 RAMMSTEIN Flaming Heart Logo
33297 RAMONES Presidential Seal
41003 SEX PISTOLS British Flag Logo
42625 SHADOWS FALL Logo
40979 SLAYER Eternal Logo
33242 SLIPKNOT Pentagram Logo
31673 SMASHING PUMPKINS Zero
43202 STATIC X Shadow Zone Logo
39696 TOOL Lateralus Eyes Logo

Nylon Back Packs $45

Made Of Strong Nylon For Durability And Strength

41179 AUDIOSLAVE Red Circle Flame Logo
41174 DEFTONES Tiger Head Logo
42164 GOOD CHARLOTTE Logo/GC Logo
38031 I, CLOWN POSSE Hatchetman Guy
39014 KORN Logo (Black & Grey Backpack)
47189 KORN Logo (Light Grey Backpack)
40947 LINKIN PARK Spikey Paint Street Artist
41188 METALLICA Logo/Ninja Star
40948 MISFITS Logo/White Skull
41178 MUDVAYNE Flamed Pyramid Logo
41175 PANTERA Cowboys From Hell Logo
41177 SLIPKNOT Logo
41176 SOCIAL DISTORTION Dancing Skelly
41181 SUBLIME Logo/Flaming Sun
38013 TOOL Logo

LG/XL Long Sleeve T-Shirts $29.95

Great Designs Shooting Down The Arms On Most.

33002 AC/DC Highway To Hell
39650 B. LABEL SOCIETY Down Crew Iron Cross
39186 B. LABEL SOCIETY Berserkers Special Forces
42525 CHILDREN OF BODOM Hate Crew Deathroll
42145 CHIMAIRA Logo/The Impossibility Of Reason
43033 CRADLE OF FILTH The Fecund Coming
28382 DANZIG White Skull
40942 DEFTONES Est. 1988 Eagle Logo
40529 D. BORGIR Armageddon Skull Bone Saw
36571 DISTURBED Believe Flaming Symbol Logo
41113 IN FLAMES Star Face
40964 IRON MAIDEN Piece Of Mind
42968 KILL ENGAGE Mass, Metal Logo/Coffins
32527 LED ZEPPELIN Exploding Zeppelin Blimp
41309 L. PARK Meteora Street Artist Graffiti Log
39926 METALLICA Powered By Metallica/Ninja S
19724 MISFITS Straw In The Dark Skeletor
40068 MUDVAYNE Half Wakeup Group Faces Pho
42268 OLD MANS CHILD In Defiance Of Existen
32030 OPETH Blackwater Park
26732 OZZY OSBOURNE Logo
40942 PANTERA Flaming Deer Holding Logo
41753 SHADOW FALL Logo/The Art Of Balance
43094 SLAYER Reign In Blood
40839 SLIPKNOT Mayhem Skull/Logo
30968 SMASHING PUMPKINS Zero
42537 SOILWORK Monster With Flags Logo
33154 SOULFLY Fire Symbol Logo
38587 STATIC X Machine Migraine Skull

Add Shipping Costs To Your Total And Send Cash, Check Or Money Order To:

INFINITY 1
P.O. Box 39 Dept 140
Chanhassen, MN 55317

Order Total	Shipping	Order Total	Shipping
Up To $29.99	$6	$100 - $129.99	$11
$30 - $39.99	$7	$130 - $149.99	$12
$40 - $49.99	$8	$150 - $179.99	$13
$50 - $79.99	$9	$180 - $199.99	$14
$80 - $99.99	$10	Over $200	$15

Priority Shipping: Add $6 To Cost From The Chart
Canada Orders: Add $11 To Cost From The Chart
Other Foreign Orders: Add $14 To Cost From The Chart

Credit Card Orders Are A Minimum Of $8 Shipping. All Check Orders Are Held For 10 Days. 2nd Day Air Shipping Is Available By Calling 952-556-1121. US FUNDS ONLY!!

On Sale Now!

FREE MUSIC DOWNLOADS INSIDE!!!
EXCLUSIVE TRACKS: SUPERJOINT RITUAL | ATREYU | UNEARTH | MACHINE HEAD | DEVILDRIVER | ALL THAT REMAINS | U.S. | LACUNA COIL SEE PG. 24
REVOLVER
DIMMU BORGIR
PAINT IT BLACK
BAD RELIGION
FIGHT BACK
THE USED
SNEAK PREVIEW
DEATH ANGEL
RIDE AGAIN
MIDTOWN
ROCK & ROLL ANIMAL LOVERS
Ozzfest 2004
METAL GODS UNITED!
JUDAS PRIEST REUNION • OZZY • SABBATH
HATEBREED • SUPERJOINT RITUAL • SLAYER
LAMB OF GOD • LACUNA COIL • SLIPKNOT • BLACK LABEL SOCIETY • ATREYU • UNEARTH • AND MORE!
YESSSS!
THE 50+ HARDEST-ROCKIN' MOVIES OF ALL TIME

WWW.REVOLVERMAG.COM

Photo: Lorinda Sullivan

BLOODBANK

PAGE 10 VAMPIRELLA: MO' MONEY, MO' BULLETS
IS THE MUSIC INDUSTRY MORE BLOODTHIRSTY THAN VAMPI?

PAGE 19 BACK TO SALEM
STEPHEN KING'S MASTERPIECE RETURNS TO THE SMALL SCREEN

PAGE 23 Rx FOR HORROR
AUTHOR F. PAUL WILSON TREATS HIS DEMONS

PAGE 26 GIMME FEVER
DIRECTOR ELI ROTH HAUNTS THE CABIN IN THE WOODS

PAGE 37 PANTHA: BOUND
THE FELINE FATALE RETURNS

PAGE 47 TWISTED TEDDY
DON'T SNUGGLE TOO CLOSE TO THESE BEARS

PAGE 6 VAMPED
THUS SPAKE VAMPI

PAGE 7 SCARLET LETTERS
WORDS TO LIVE BY

PAGE 8 IN VEIN
SUCCULENT MORSELS FOR YOU

PAGE 30 THE VAULT
WE READ AND WATCH, YOU DECIDE

PAGE 33 NEW BLOOD
NEWEST COMICS SACRIFICES

PAGE 48 SUCKERS
NEW COLUMN, BAD MOVIES

PAGE 49 LUNA-CHICKS
THIS MONTH, SCREAM QUEEN DEBBIE ROCHON

VAMPED

Mathis Salem's Lot Photo © TNT

Finding the right kind of vampire story is a struggle in variations. Vampire stories are as old as the world, every culture has them, and modern storytellers often go back to these roots.

The modern vampire tales began with Bram Stoker, who took his Victorian setting and twisted it with an erotic darkness. And that's where the telling of vampire tales split into two trains of thought. More or less.

To find a vampire story now, you're going to first find books heavy on the sex and light on the mystery. Don't get me wrong: I'm all for the sex, that's part of the appeal. Vampires have always been about what you're not supposed to do, about who you're not supposed to be with.

It was all about the mysterious side of life and death.

I bring this up due to the books we're looking at this issue. *Salem's Lot* is a wonder of the modern age. Like Stoker before him, Stephen King took the conformity of his time, the lies and falsehoods, and infected them with a greater evil.

F. Paul Wilson takes the fear that goes with reality, the fear that underlies each and every day, and pushes it forward in *Midnight Mass*.

The sultry seduction of the written word spins softly through the bookshelves these days. You can find any assortment of tales of terror, but how many still stun? King and Wilson, both in their own way, will set your heart racing. The subtle fear of *Salem's Lot*; the potent terror of *Midnight Mass*.

Finding the right horror novel is like finding the perfect shaft of light on a summer's day. You won't always get it exactly the way you want it, but when you do, nothing can beat it.

On the more visual front, I think that filmmakers love the color red. They love to show the blood and the violence of vampires. And again, I'm all for it. I'm not the most peaceful and innocent vampire around these parts, now, am I? With so much violence in the "real world," why are we still drawn to the moving image of unnatural horrors? Peter Filardi has some idea. He's written a lot of interesting things, horror being the one genre he's made the biggest splash in. He's taken *Salem's Lot* back to the small screen, moves it forward and still manages to creep you out.

As things move apace, my devoted Vampi crew will be shuffling across the continent to see what new things they can dig up and divulge.

Pulses racing, I can taste their blood boiling. They're anxious, skittering like rats ready to pounce. Can you feel the shift in the atmosphere, can you taste the change in the air?

I know I can.

Vampirella

VAMPIRELLA

EXECUTIVE PUBLISHER Jonathan Rheingold
ASSOCIATE PUBLISHER Yoshi Aino

EDITOR-IN-CHIEF Maureen McTigue
DESIGNERS Alama & Brightman

CONTRIBUTING EDITOR Jason Brightman
ASSISTANT EDITOR Boni Alimagno
EDITORIAL ASSISTANT Daniel Kang

CONTRIBUTORS: Rommel Alama, Jim Catapano, Mike Conley, Dan Jolley, Patrick Keller, Tom LaSusa, John Lucas, Stuart Moore, Mark Texeira

THANKS: Gary Cook, Jennifer DeGuzman, Lee Dawson, Sean Fernald, S. Edward Irvin, James Lucas Jones, Nicole Kalian, Sean Keeley, Phil Nannay, Patrick Neighly, Fleetwood Robbins, Michelle Sisko, Beau Smith, Brett Warnock, Larry Young

ADVERTISING DIRECTOR Judd Silver
ADVERTISING SALES Alana Zinn

CIRCULATION/MARKETING DIRECTOR Richard Fogel
SINGLE COPY SALES MANAGER Richard Ciotta
PRODUCTION DIRECTOR Dennis M. Wheeler
DIRECTOR OF PRE-PRESS Phil Dhom

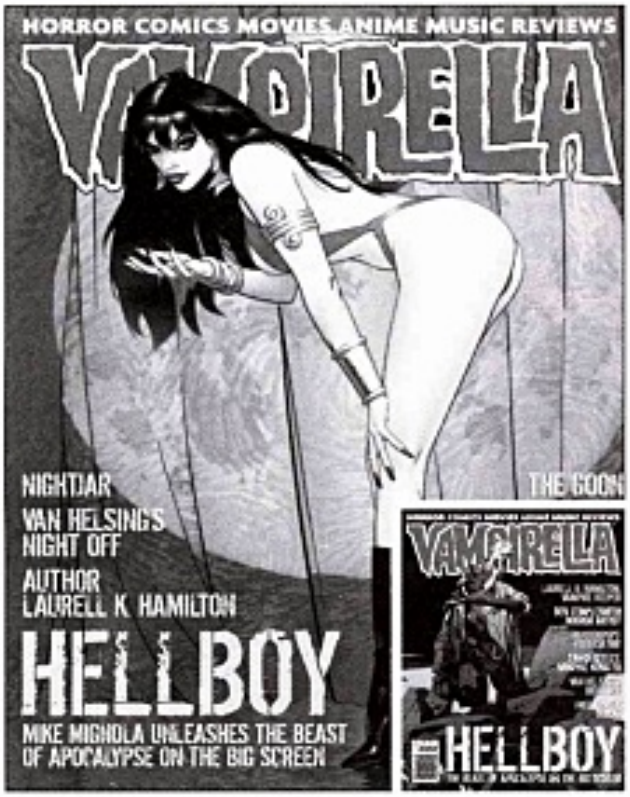
PUBLISHER Stanley Harris
CHIEF FINANCIAL OFFICER Warren Sherman

EDITORIAL AND ADVERTISING OFFICES
1115 Broadway, New York, NY 10010
(212) 807-7100; FAX (212) 620-7787
Email: mail@vampirella.com
Website: www.vampirella.com

COVER CREDITS
Kitana Baker cover photography: Lorinda Sullivan
Illustrated cover by Joe Chiodo
Samantha Mathis Salem's Lot cover image © TNT

VAMPIRELLA COMICS MAGAZINE #5
is published by Harris Publications, Inc.
1115 Broadway, New York, NY 10010

© 2004 Harris Publications, Inc. All Rights Reserved.
PRINTED IN CANADA.
Vampirella is © and ® Harris Publications, Inc.
All outside material is © their respective owners and used with permission.



Special thanks and grand apologies go out to JONATHAN GLAPION who inked over Gabriel Rearte on the last parts of VAMPIRELLA MUST DIE. Thanks Jonathan!

Dear Scarlet Letters,
Just finished the third issue of the magazine and I wanted to check in with you guys and tell you what a bang-up job you're all doing. It's a ton of fun seeing different writers' takes on my favorite vampire!

My favorite so far has to be Jeff Parker's! It was really well drawn and funny and reminded me of some of the best old school Vampirella tales! I hope you bring Jeff back! Now, I know a lot of fans have a problem with all your different covers. Don't count me as one of them! I try to collect each one, sometimes more than one of each cover since they're such rare collectibles. I couldn't believe how gorgeous your cover featuring Alexxus Young is. Wow, whatta knockout! If you ever need to replace Kitana Baker as Vampirella, I'm sure you can count on Alexxus holding the fans interest. (I ended up buying five of the Alexxus version alone!)
Thanks for reading!
Cory Stupp, Chicago, IL

Dearest Editor,
I thought I was going to go insane when I found out my local comic shop sold-out of *Vampirella Magazine*! I was desperate to see how "Vampirella Must Die" was going to end. Luckily a local Barnes and Noble had the newsstand edition...with the bonus Kitana poster included. (Smile.)

I have to admit I was really shocked. That was one sexy ending. The Becky Cloonan story was nice, too. I'm not a big fan of that Japanese art style but Becky was able to really captivate me. The Laurel Hamilton interview was superb! She's been on my A-list of authors for quite sometime. Who are you guys going to talk to next: Stephen King, maybe?

All-in-all, a wondrous, and enlightening experience from front-to-back.
Sam Gundersmith, via email

Dear Vampirella:
First off, I must say that the Hellboy cover for *Vampirella Magazine* May 2004 #4 was excellent! This issue like all other issues is filled with great information! I enjoyed reading about Jonathan Scott Fugua's *In the Shadow of Edgar Allan Poe*. I didn't realize that Mr. Poe had such a sordid past. This should be an interesting read, since it was the lost journal of Mr. Poe. From all indications, it looks like this warped genius did head toward a path of self-destruction. I will check out the book! Enjoyed your Vampirella story: "What Have We Become?" by Becky Cloonan. A quick tale of the plague and how Vampirella doesn't tolerate a cursed man with an axe. They say pictures are worth a thousand words and this story proves it! I summoned the vampire known as Lestat and another vampire named Vittorio and asked them what they thought about the Vampirella story "Vampirella Must Die." Lestat: "The colors are amazing and the artwork is done superbly well, I love the blood colors!" Vittorio: "My lady friend Anne Rice would shake her head in disbelief in seeing such a beautiful woman like Vampirella wielding an Asgardian Thunder Axe! I love the way she uses her feminine power to behead her opponent! She truly has a lust for killing!....ahhh..my sweet Vampirella!" Paul: "Wow! It seems like Lestat and Vittorio got a kick out of this story. Lestat, what do you think about the article on Hellboy?" Lestat: "I once met Hellboy in the depths of Hell, after I came across a creepy guy with pins sticking out of his head, wearing some strange leather attire." Paul: "You mean you met Pinhead?" Lestat: "Yes, I believe that was his name, he was carrying some strange device that would open up if you rubbed it in a certain way." Paul: "Yes, that sounds like Pinhead, well, what did you think of the article on *Hellboy*?" Lestat: "Magnificent, I must see the movie. Director Guillermo Del Toro proved he is a true fan of Hellboy, by keeping Mike Mignola's character intact as Mike Mignola envisioned Hellboy. Vampirella Magazine is very informative, I will read it all the time!" Paul: "Well, there you have it, two vampires that truly love this magazine and of course I love this magazine too!"
Sincerely yours,
Paul Dale Roberts, Elk Grove, CA

VAMPIRELLA COMICS CONTRIBUTORS:

Stuart Moore's work can be found in *Lone*, by Dark Horse Comics, and *Para*, from Penny-Farthing Press. His original graphic novel, *Giant Robot Warriors*, from AiT/PlanetLar, is also available. **John Lucas** is working on a back-up story in *Detective Comics* with Mike Carey about circus freaks solving crimes. He's also illustrating horror/westerns written by Joe R. Lansdale. (Page 10)

Dan Jolley writes both *Firestorm* and *Bloodhound* from DC Comics. **Mark Texeira**, man about town, is presently bent over the drawing table for a *Conan* special for Dark Horse Comics, as well as doing covers for DC's *Birds of Prey* and Max Allan Collins' *Two For the Money* book. He's also featured in next year's *Chanting Monks* calendar. (Page 37)

The staff of VAMPIRELLA COMICS MAGAZINE will be at Comic-Con International - San Diego this July 21-25. Come by and say hi!

To find any of the comics material featured in this magazine, call 1-888-Comic-Book or visit www.the-master-list.com to find your local comics specialty retailer. You can also visit creator websites for more sales information.

SCARLET LETTERS, VAMPIRELLA COMICS MAGAZINE, 1115 BROADWAY 8TH FLOOR, NEW YORK, NY 10010, OR VIA E-MAIL AT COMICS©HARRIS-PUB.COM

DAN & SUPERMAN

Danny Fingeroth
SUPERMAN ON THE COUCH
What Superheroes Really Tell Us about Ourselves and Our Society
FOREWORD BY STAN LEE

In a world where heroes are as much a part of culture as sports and television, it's suprising to learn that there's not that much out there concerning the ins-and-outs of the psychology of them. Enter Danny Fingeroth. A long-standing member of the comics community, Fingeroth was Group Editor on the Spider-Man line of books, helming the Spidey ship for years. His new book is *Superman on the Couch: What Superheroes Really Tell Us about Ourselves and Our Society*.

The writer notes that superheroes, as a whole have a very important place within us. "Superheroes answer many psychological needs we have," Finergoth says, "individually and collectively, as well as our need for fantastic entertainment. They enable us to see our everyday problems enacted on a grand, operatic, scale. Like all mythologies, superhero stories provide life lessons, with each individual taking the lesson they 'need' from it. Pacifists and career military people, for instance, love Spider-Man. There must be something so universal and powerful about his essence that cuts across philosophical lines like that. For another example, through Batman, we can fantasize about getting revenge on people who have done us wrong, and we can also explore what it would feel like to be an orphan–the freedom as well as the terror of that–without having (in most cases) to actually experience that kind of trauma."

Fingeroth is adamant about the power of comics, and the need to revitalize that particular forum of entertainment.

"There's a magic to the medium that can't be re-created by any special effect, and someone will most likely come along with the 'killer app' that will revive people's interest in the comic book, in whatever format. Right now, there are so many people who don't even know what a comic is, that the problem is getting kids to actually read one or two so they can experience the magic of the medium. Again, if comics can be seen as 'cool' or 'forbidden,' or both, by kids, that will be a big step toward their renaissance, with and without a capital R. Like rap music, comics need to achieve a state where they're frowned upon by parents but not outright forbidden by them."

While there is no magic answer to getting comics to more people, Fingeroth takes steps by treating comics to a serious commentary within *Superman on the Couch*. This turn also stems from his magazine work on *Write Now!* (www.twomorrows.com) which "is pretty equally divided between interviews with both famous and aspiring writers and editors, and nuts and bolts how-to materials." Additionally, Fingeroth teaches comics writing at New York University's School of Continuing and Professional Studies (www.scps.nyu.edu/).

The 192-page *Superman on the Couch* is published by Continuum International Publishing Group (www.continuumbooks.com) and retails for $19.95 —MM

HELLS BELLES

Spawned in Detroit Rock City, Broadzilla delivers some hard rockin' tunes on their second album, *Lady Luck*. With a sound inspired by the Misfits, Joan Jett and Slayer, this trio of "broads" may be the coolest all-girl band since...Vixen?!

With tracks like "Liquor Snatch" and "Diamond Sex Goddess" you can't go wrong. The album's opening track, "Ecstacy," ends with them playing the riff to Slayer's "Raining Blood", showing the band's roots. Overall it's a fun record that's full of energy. Broadzilla's *Lady Luck* is available from Diamond Star Records. For more info on the band check out detroitmusic.com/broadzilla. —YA

HORROR BITES

Tribes: *Vengeance* is another galactic thriller and the next installment in the *Tribes* online game franchise. Interrelated stories, multiple player viewpoints and characters, an array of facial expressions and personalities and fantastic special effects make this game a must play and a great addition to the series. From Vivendi Universal Games and Irrational Games, *Tribes: Vengeance* is set for release later in 2004.

Two Exorcists for one.
Following the switch up at the helm on the *Exorcist* prequel, Morgan Creek decided that since they made two movies, they'll release two movies. The second, by director Renny Harlin (*Deep Blue Sea*), will see theatrical release over the summer, but the first, by director Paul Schrader (*Taxi Driver*), will be released on DVD alongside Harlin's in late 2004 or early 2005.

ARTSY

The third annual MoCCA Art Festival gets underway June 26-27 at the historic Puck Building in Lafayette Street in downtown New York City. The Museum of Comic and Cartoon Art will host a wide array of artists and creators, including Guest of Honor *New Yorker* cartoonist Roz Chas, *Palestine* creator Joe Sacco, *Mutts* cartoonist Patrick McDonnell, artist Klaus Janson and *Bone* creator Jeff Smith, among others. The two-day affair also houses the Harvey Awards, celebrating some of the best comics and animation has to offer, and features keynote speaker Neil Gaiman. For more information, check out www.moccany.org.

Superman on the Couch © Danny Fingeroth; Lady Luck © Broadzilla; Spider-Man ™ Marvel Characters & © Columbia Pictures; Kamikaze © Kamikazewerks, LLC; MoCCA © Museum of Comics and Cartoon Art; Rumble Royale © Royal Academy of Art & Design

BANG FOR YOUR BUCK

The argument of whether comic book anthologies are worth the time, effort or price, or the interest of the consumer will never go away. People will always argue for or against, depending on the book, and whether they like it.

Anthologies are good. That's the stance we're going to take and support in this magazine, especially since we run various types of art and stories. We believe in variety. And in comics, there is no end to the amount of variety – and creativity – that can be found.

Two anthologies of interest are *Rumble Royale*, by The Royal Academy of Illustration and Design (www.stevetastic.com/raid), and *Komikwerks* Volumes 1 & 2 by Komikwerks, LLC (www.komikwerks.com), both groups fronting for a wide array of talent.

There's a wonderful diversity of background that all the creators represent, from superhero artists to animators to strip artists to designers and writers. There are, of course, the pre-requisite martial arts stories, as well as westerns. You get a range even within genres – Kagan McLeod's "Infinite Kung Fu" in *RR* is vastly different from Danny Miki's "Samurai Koimandos" from *KW*, though both involve martial arts; McLeod's has people, living and undead, and Miki's has fish.

Most anthologies are a cross section of the medium they represent, whether in a Best of book collection or a clip episode of some sitcom, in comics you get more people and as vast an array of stories as possible, and hope that you as the reader will seek out other work by these people.

And you should. Now, you won't be impressed with all the stories, but in order to take advantage of such talent before it either gets involved in other lines of work or disappears, you need to support it now. You can easily spot, as well, the more professional work, and you will probably find something that catches your eye; comics anthologies are, in a sense, a visual flea market.

Royale Rumble has more of an overall feel that the contributors are honing a craft they are more than versed in, the stories are self-contained, and to the point while a few also expand into bigger properties; many of *Komikwerks* stories are done by new-comers to the business, and the stories reflect people still trying to find their focus. Of course, *KW* has plenty of stories wherein the talent is quite accomplished if not award winning.

It's easy to catch *RR*'s Cameron Stewart, who illustrates the wonderful *Josie and the Pussycats* meets *Mad Max*-inspired "The Apocalipstix", by picking up a recent *Catwoman* collection or the new *Sea Guy*. It's simple to dig up KW contributors Matt Haley and Dave Johnson as they both are still active in comics. Shannon Denton, one of the forces behind *KW*, is an animator whose work can be seen in the Oscar-nominated *Jimmy Neutron* movie. That's right—Oscar-nominated. We're not dealing with just anybody here.

You have to be prepared, though, that if you go looking for Chip Zdarsky's *Monster Cops*, and come upon his *Prison Funnies*, you're not going to walk away the same.

Anthologies, especially these, provide something for everyone, a style, a story, a genre. Not everything is for everyone but these are a good place to start. — MM

SPIDER'S WEB

On www.sony.com/Spider-Man, there is more exclusive content and members-only events within the official Spider-Man Movie Network.
The Sam Raimi-directed *Spider-Man 2* hits theaters June 30 and Sony's collectable membership card continues to get fans special discounts, offers and just good stuff from sponsors.

Joining such companies as Sharper Image, eBags, Movielink, KB Toys, Hollywood Video, FTD.com, Foot Locker and Eastbay Athletics are Ticket Master, 24 Hour Fitness, Vans, Avis, Sony Music Store, Entertainment Weekly, Sprint, Color Me Mine, Screenblast Movie Studio and Image Station.

MAN.
THAS SOME BEND, YO.
YO, G! THAS HER!
GO DOG!
MOVE TO THE HOOK!
B IS FOR BUYAKA Y IS FOR YELLA
V IS FOR VAMPI-- MY GIRL VAMPIRELLA
STRAIGHT OUTA HELLA
I'MA TELLYA
SHE'S A CHILLA
WHAT THE HELL -- ?
VAMPIRELLA:
MO MONEY, MO BULLETS
WRITTEN BY STUART MOORE
ART BY JOHN LUCAS
LETTERS BY MICHAEL CONLEY
SO LISTEN UP FELLAS

YO VAMP!-- I'M SUCKA.
MY MAN ON THE MIKE CALLS HISSELF FREE.
SHE ONE STONE KILLA
FURILLA
WE THE NEW GANGSTAS FROM THE CITY BY THE BAY -- PUTTIN DOWN THE RHYMES AN CAPPIN THE VAMP WHAT KILLED MY --
HUH?
HEY QUIET
MURDER
SKIN LIKE VANILLA
STRENGTH LIKE GODZILLA
ARRGGHH!
MY LITTLE THRILLA
VAMPIR--
URGHK

DAMMIT.
EVERY TIME I COME TO L.A., SOMETHING LIKE THIS HAPPENS.
I COULD BARELY EVEN UNDERSTAND THOSE GUYS.
WHAT'S THIS--?
TRUTH
666
Ay Yo Trip--
Vampirella killed yo mama! Here's 100 untraceable silver bullets and her current location.
E.I.!
SILVER BULLETS? I'M NOT THAT KIND OF VAMPIRE--
AND I'VE NEVER EVEN HEARD OF THIS GUY -- OR HIS MOTHER!
WHAT'S--

YO, VAMPI! SISTA!
CAN YOU DIG THE CLASSIC STYLINGS OF OLD SCHOOL
LEMME GRAB THE MIKE AN' LAY ONE DOWN FOR YA--
WELL THE GIRL IN RED MAKES MA WOOD GO ALL SWELLA
THAS JUS HOW IT IS WHEN I SEE VAMPI--
-- AAGGKK!!
ONLY THING WORSE THAN BAD RAP--
-- IS BAD OLD-SCHOOL RAP! TAKES FOREVER TO GET TO THE RHYME!
WHAT KIND OF STASH BOX YOU GOT HERE, DISCO...?
OHHH...

BEER
Vampirella killed yo mama, yo daddy, and yo ugly Uncle Moe. Oh, and she raped yo big mama! Here's 69 untraceable bullets and her current location.
Who Ride!
RAPED YOUR-- WHAT? THAT'S JUST STUPID.
AND HEY-- WHY ONLY 69 BULLETS?
HE...
HE SAID... THE HUNDRED BULLETS COME OUT MA ROYALTIES. I TOLD HIM TO COME CORRECT... HE CUT ME DOWN TO 69...
TOOK MA FLOW... MA DUCKETS...
ROYALTIES? UNCLE MOE?
WAIT A MINUTE-- THIS IS LOS ANGELES. AND THAT NEARLY IMPENETRABLE SLANG--
ONLY ONE MAN COULD BE BEHIND THIS...

KA-RAASSH!
UNCLE
RECORDS
I KNEW IT--
--DIABETES JONES.
ALIAS SUGA DOGGIE, ALIAS THE HEFTY HOMEY, ALIAS THA D-DOG.
VAMPIRELLA.
STRUE WHAT THEY SAY -- THEY ALL COME CRAWLIN' BACK.
SYRUP?
PLEASE. YOU'RE WHITER THAN I AM.
I HATE TO INTERRUPT YOUR HARD DAY OF EXPLOITING YOUNG BLACK MEN, JONES.
BUT I'VE GOT JUST ONE QUESTION FOR YOU:
WHY?
BUSINESS, BABY.
UNFINISHED BUSINESS.

TWO YEARS AGO
WELL, THIS IS A NEW EXPERIENCE... BUT WHAT THE HELL.
YOU WANT ME TO SING NOW?
JUS A MINUTE, BABY.
LOOSEN THAT STRAP UP THERE FIRST... AS RIGHT...
NOW WHYNCHA KNEEL DOWNERE... YEEEEEEEAHHH...
BOOY---
NOW SAY... "THROW SOME BEEF IN MAH GRILL", SUGA DOGGIE.

THAT WAS HARSH.
BUT I BEEN WATCHIN ANDY GRIFFITH ON IT EVAH SINCE.
ANYWAY-- THAS HOW IT IS, TRICK.
NOBODY BREAKS A CONTRACT WIT ME.
AN I GOT JUS THE THANG FOR SOME PUNK-ASS VAMPIRE CAVE BITCH --
UUHH!

I'MA LICK OFF ON YOU NOW, D-DOG.
FOR REAL.
AAAAAAHHHH!!!
STRAIGHT OUTTA HELLA
SHE ONE STONE KILLA
SKIN LIKE VANILLA
STRENGTH LIKE GODZILLA
MY LITTLE THRILLA
VAMPIRELLA.
WE GHOST

salem's plot

Stephen King's Classic Tale Makes Its Way Back To The Small Screen

BY MAUREEN MCTIGUE

James Cromwell, Dan Byrd and Rob Lowe hunt vampires in the *Lot*

In a quiet little town on a quiet little hill stands a quiet home that houses a terrible evil.

Sounds clichéd now, but once upon a time it was a fresh idea–one that Stephen King took to heart and melded with the life he was leading. He took those ideas and created *'Salem's Lot.* • Written in 1973 and published in 1975, *Lot* has been read and reread, filmed, given a sequel, re-issued and now is being brought back to the small screen by TNT. This incarnation boasts an all-star cast, including Rob Lowe and James Cromwell, and is a fresh and modern take on the now classic tale, this time adapted by screenwriter Peter Filardi.

ALL SALEM'S LOT PHOTOS © TNT

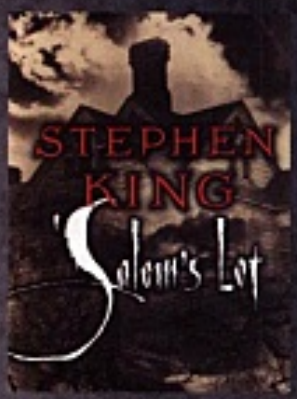
Above, Samantha Mathis rasps it up
Below, Andre Braugher, Rutger Hauer and Donald Sutherland all suffer their fate

Filardi boasts strong horror cred, having written the modern cult classics *Flatliners* and *The Craft*. With *Salem's Lot*, he picks up one of his favorite books and runs with it.

"I just thought it was a privilege, truthfully, to work on a Stephen King project," says Filardi. "I really believe that he'll be remembered as a Charles Dickens of horror. And to be affiliated with any of his projects is a bit of an honor."

In fact, following his work on *Lot*, Filardi picked up a new adaptation of King's *It*, for Warner Bros. TV.

The writer approaches the source material with a studied eye and a healthy respect for its creator–seeing what King saw and holding to that, but moving it forward from its early '70s aesthetics.



"I think that the trick to do all that and still maintain the integrity of the novel, because it is his baby," says Filardi. "I think it's sort of a very personal thing for him—being one of his earliest, his second novel, set in Maine [and] probably based on a lot of characters who he knew...you just kind of try to give it a little year 2000 polish, a little contemporary polish but hold on to all the great stuff that he captured."

In the film (as well as in the novel), writer Ben Mears (Lowe) is returning to his home to confront the secrets and horrors of his own past while uncovering the truth about small town America, removing the simple and innocent veneer to uncover the festering sores the lie in the truth underneath.

And that's all before he even finds out about the vampires.

Mears comes looking for the truth about the old house that, as Samantha Mathis' Susan Norton says, "looks down on the town," both literally and figuratively. And for Norton, the town is a cage from which she's trying to escape; she's seen what's out there and can't wait to return.

But the house watches the town, the malevolent guardian lording over its disruptive children.

Filardi explains that as important as the people are, the town itself is the true heart of the story. "I mean, what's the name of the book? It's not called 'Barlow's Revenge', or 'Barlow Goes to Town'," he laughs. "It's about the town. I think really, thematically, the book is an examination of small-town America as an institution. And I read that when he originally wrote it he intended to have everybody die and have it end on a downbeat. That's probably reflective of where he was in his life, you know, as a substitute teacher and eking out an existence, having grown up a little rough.

"And yet he found, as he wrote the piece, some of his characters, especially Ben Mears, began to emerge as heroes," Filardi says. "And he found himself sparing the town. And even though he exposes small-town America's faults on every level, he decided subconsciously, that this institution, for all its faults, deserved to survive, deserved to continue. And so that's a big part of the novel and something that we tried to bring out in this adaptation."

Barlow is the personification of the evil that looms, moving into the old Martsen house on the hill, and picking at the people who live there like so much cattle. Portrayed by perennial bad guy Rutger Hauer, Barlow is enigmatic, the shadowy figure arriving shrouded in mystery, fronted by his familiar Richard Straker, who taunts the town as only a Donald Sutherland character can. Barlow and Straker hit directly at the weak points of the town: The shunned children, the physically disfigured, the emotionally fragile, these same parts of the greater whole that Mears was there to reveal.

Once Mears gets caught up in this new evil the town is harboring, he runs with it. Alongside Susan, he finds comrades-in-arms with teacher Matt Burke (Andre Braugher), the first to realize what's going on in 'Salem's Lot; with Dr. James Cody (Robert Mammone) who first sees the blood loss in medical terms; with Father Donald Callahan (Cromwell) a priest whose faith is sorely tested; and with young Mark Petrie (Dan Byrd), who experiences more horror than anyone his age should. An odd assortment, yes, and one that makes perfect sense to Filardi.

"It's also interesting to me, it's the characters, many of them who are the most disserviced by the town, who rise to the occasion to save it," he explains. "The people who are enjoying the fruits of the town, or making the most money in town, or the most popular or pretty in the town are the ones who succumb or betray the town. But it's the people on the outside, the kid from the wrong side of the tracks, it's the writer who left it and is there to indict it, to write a scathing book, it's the girl who can't wait to get out of there, it's the alcoholic priest. Those are the people who come together, this cast of misfits or disenfranchised locals who team together and save the town. So, it's kind of neat."

And it is indeed "neat" to see these char-

acters —Mark Petrie chief among them — rise up after being knocked down as badly as they are. Byrd's Petrie is the epitome of youthful chagrin; he charges in without a plan, gets out of a sticky situation, faces down the vampires who are personally after him, watches his own mother die and still has the resolve to forge ahead. It is that strength that gets them through, it's that strength that Mears forgot was in small towns like Jerusalem's Lot.

But also within the town is the evil that Mears was looking for: the landlord who owns more of the town than he lets on, who demands payment with a fierce grin, who threatens to take accounts away from the small business owner, who is unwittingly drawn into his devilish doings, all while sexually abusing his teenage daughter. It's not that Barlow brings evil to 'Salem's Lot, it's simply through him that it is finally exposed.

The two-night movie, which premieres June 20 and repeats during the week, is ambitious. Beautifully filmed, with a soaring score, the evil of the town, of the house, radiates off the screen. Each character is defined, unique. Filardi was "very pleased" with the cast, who he says did not treat the production like a typical movie-of-the-week: "I was really excited," he says. "I thought Andre Braugher was great. I had never really seen him act, but boy, I watched the dailies and he has this way of speaking that it's almost like jazz. It's like someone who speaks, but their phrasing, if they were a singer, their phrasing is always a little off from what you expect. If you listen to his sentences, you almost hang on every word because you have no idea where the sentence is going so I just find him really interesting. He's the first guy to believe, so to speak, and the expert. You need credibility from him and I think he really delivers. I really was psyched."

Braugher's Matt Burke is the outcast high school teacher, the one who doesn't fit in; they tolerate him because he leaves his real life outside of their town. He believes in the evil, he knows to be scared, and when a new vampire comes to visit, Matt Burke is terrified because Mike died yesterday only he doesn't know it. Watching Braugher's reaction, one can see true fear.

Each character gets their moment of decision, of success, of terror. That's part of Filardi's skill. No one character is completely in the spotlight; though viewers do follow Mears for much of the film, they get a good sense of who everyone else is.

"I think that might be a good trick about screenwriting," Filardi says of having a favorite character in a story. "If you're going to do an ensemble piece, don't do that. Fall in love with each character and that will inspire you to really put a little elbow grease into every character, what they're doing in every scene, you'll give everybody business that way. Because if you focus, saying, 'Well I really like Ben Mears,' then you probably won't do the work it takes to get great actors in the other roles, so love them all, I would suggest."

Filardi's love mirrors King's passion for the characters, as each character, in life and in death, moves the story along, never forgetting that the true star is the town. And as they try to save their town, as each solid piece falls away revealing more of the true façade, everything they knew simply crumbles.

What is there left to fear in this world? It is clear that classic horror is making some sort of comeback. Filardi – who laughs at the fact that he has been given the task of "horror writer" since "I do write outside the genre, it doesn't always get made. That's the problem, I guess"– sees this resurgence as something great. "I think it's always a challenge to find the new horrors, to tap into the collective unconscious and really nail what scares us today, or what new spin on an old threat scares us. With terrorism on everyone's mind, secrets within the familiar, the guy next door, outsiders, strangers who come into town or into your work or into your school. I think there's sort of a looking over your shoulder in society now due to terrorism, due to the monster who dresses in Converse sneakers. And that could be, of course, transposed onto a werewolf or a vampire or whatever, a cell of vampires, a cell of werewolves, a cell of hot Vampirellas," he laughs. "Cell culture, cell society, is interesting to me, and that can be transposed. Horror is just a great vehicle to explore anything you want to: love or disappointment, can be dressed in a horror guise and then you're on your way.

"I like it," he laughs, "keeps me busy, keeps me scribbling."

And scribbling and scribbling. Besides his next King adaptation, Filardi is working on an untitled disaster miniseries for FX television and is adapting the work of another horror master, as he takes on Clive Barker's *History of the Devil*. "I know," he says, "it's like once you get known for something, then that type of work keeps coming your way. This was my first adaptation and now that I did a Stephen King piece for television, now they're pleased with the way it came out, another Stephen King TV project comes along."

But for now, Filardi is more than happy with the work he's been handed, and he sees this project in larger terms, having been a fan for some time. *Salem's Lot*, he feels, has a very specific job to do.

"I hope it scares the next generation, or this generation, of kids as much as the kid in the window scared our generation. If that would just sit in their subconscious for 10 or 20 years," Peter Filardi says, "then we'd be successful."

Prescription for Horror

DOCTOR BY TRADE, WRITER BY WILL, F. PAUL WILSON SPINS INTRICATE TALES TO TAUNT THE MASSES.

"I'm always looking for ways to kill people," he says. Then he laughs. Comments like this are usually a good sign that you should smile politely and start slowly inching away from the speaker toward the exit. Fortunately, these words emanate from F. Paul Wilson, who, by all accounts, is a fairly stable human being who also happens to be a Georgetown-educated medical doctor, and a best-selling novelist to boot. So it's fair to say that the remark in question is perfectly understandable, considering that the man's books, more than 30 of them at last count, contain a fair amount of murder, death and mayhem, in all sorts of creative and gruesome ways.

For Wilson, finding new ways to kill is, shall we say, an occupational obligation. When he needs, say, a nun to dole out nasty death to some vampire's bodyguards, he should have a few options on hand. Because, as it happens, this is exactly the sort of situation that pops up in the author's latest book, *Midnight Mass*. "I have books on bombs, books on poison," Wilson says. Presumably, one of these books contained information on dechlorinator, which the aforementioned nun, Sister Carole, mixed in the food of her victims. "That chemical really is used by water companies to purify the water. Just a gram of it really does horrible things to you."

As unpleasant things go, this is just the beginning in the world of *Midnight Mass*, where a nun committing mass murder is actually one of the least disturbing events that occur. Wilson doesn't waste time, killing off most of the civilized world, from Africa to Europe, before the first chapter. The vampires, it seems, have finally wised up, and they've taken over. "There were numbers of them

By Patrizz Keller

[before], but they weren't really aware of each other," the good doctor explains. Finally, with the breakdown of the totalitarianism of Eastern Europe, everything was chaos, and they felt freer to move about and prey more often. They discovered that there are more like themselves, and thought, 'Well, hell, why not work into this chaos?' And from there, it exploded.

"But it got out of control in the Old World, and there were too many vampires. Far more than the living population can support. They didn't want to make that same mistake over here [in the U.S.]. So they were being much more methodical. And that gave me my opportunity for my story."

With this as his backdrop, Wilson weaves together the lives of three very different people, a stalwart Rabbi, a fallen nun and an atheist lesbian. What could possibly bring this group together, amidst the end of civilization as we know it? The answer to that requires a journey back to Wilson's Catholic upbringing where he "had a great time. The Jesuits really encourage you to question things, and I just questioned my way out of the Catholic Church."

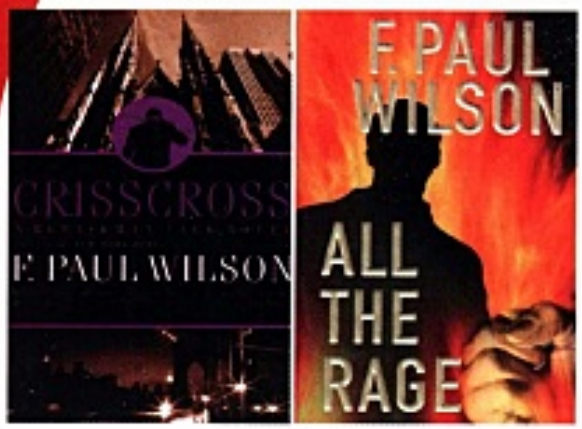
Years later, Wilson, who calls himself "a recovering Catholic," saw the opportunity to use some of those very questions of faith when, in 1990, he was asked to contribute to a collection of vampire stories. "I wrote *Midnight Mass* as a novella for Robert McCammon's *Under the Fang*, an anthology about vampires taking over the world," Wilson recalls. "They have taken over, now what? And I have really been ticked off by 'Anne Rice vampires.' They just weren't the real thing to me. I looked at this as an opportunity to go retro and do the vampires I like. I didn't want the clichéd bleached-hair guy in a leather jacket as your vampire. I wanted the Old World types. I think that gives a certain richness to it, a certain depth that having these punk vampires, which I think has been done to death too, doesn't have. "So it appeared in *Under the Fang*, and it became one of my most-often-reprinted stories. I did two prequels to it, *Good Friday* and *The Lord's Work*. In the back of my head, there was the idea that I would someday put them together and make a novel out of them. But the impetus didn't come until recently."

Vampires and Christianity have always been indelibly linked, but the logic and implications of this connection are very often taken for granted. In *Midnight Mass*, Wilson unabashedly mines this territory to great effect. What are, for instance, the ramifications of the visible power of the cross over the undead to those who don't believe Christ was the Messiah? "The sign of the triumph of good over evil is, for Christians, the cross. And it just worked out that the cross, that sort of holy object, is repulsive to the vampires. There's an internal logic there. So the Christian myths must be true. I played with the same thing in *The Keep*, where the Jewish professor discovers that the creature fears the cross. It's a conflict to throw into a character. A cross-wearing rabbi is just such a great image. I just had to go with it."

Sticking with the religious theme, Wilson took matters even further by making his main protagonist a man of the cloth. "I wanted to start with a cliché: the drunken Irish priest. He'd been accused of molesting a kid, and back in 1990 that was very ahead of its time, although now it's very much in the news. So that translated right to the present. Father Joe is a guy who is angry at the church, but in his heart he never left. It's been his home, and it's what he believes in. He's been hurt, but in a sense he's still in love. He's in denial, until he sees what they've been doing in his church. Then he says, 'Shit, this is gonna stop.' But Wilson is quick to point out that his protagonist wasn't based on anyone he knew. "You know, when you're on your thirtieth novel, you've based what you're going to base on people you know a long time ago You actually do what they call 'fiction,' which means you make things up," he laughs. "

Midnight Mass is very much the product of a sure hand. No surprise there: Its author has been at this for a long while. And yet he still speaks of his career as a novelist with some surprise. "I started writing in second grade. The first thing I wrote was a haunted house ghost story. I was always wired for that sort of thing. During college, I decided I would get one story published. That was all I wanted. Then I would maybe write here and there, but at least I could come out of

"I WON'T HAVE ANY JUGULAR VEINS SPRAYING ACROSS THE ROOM, BECAUSE THAT WOULD BE THE CAROTID ARTERY."



college as a published author. My first year of medical school, I did make my first sale, a science fiction story, to *Analog*. And by then I was hooked."

Hooked, perhaps, but there was a more fundamental need at the heart of his literary pursuits. "It was my only source of income," Wilson recalls. "My wife and I were on food stamps. We had a child and another on a way, so a nickel a word was like finding the Klondike in a gold strike. Every time a check came in, it was wonderful.

"In med school, I just wrote short stories when I could. But when I hit my internship, forget it. I didn't write a word. There was no time. But then I joined a group practice with four other doctors, I had a life again, and I started writing."

In an age when complaints about the speed of modern life are rampant, that a full-time doctor could find the time to write novels is nothing short of astonishing. "You'd be surprised, there's a lot of wasted time in everyone's day. If you're really a writer, you can't not write."\But on the way to becoming a *New York Times* best-selling author, Wilson has had to cut down on other, extraneous pursuits, like, you know, medicine.

"By 1994, I was doing online newsfeeds, interactive CD-ROMs and still doing a novel a year. So I had to make a choice, and I cut back to two days a week. This June will be my 10-year anniversary as a part time physician and a full-time writer," he says with some pride. And though he may sometimes delve into his medical background for material, Wilson says he usually tries to avoid the subject. "Writing is sort of my golf game. I try to keep them apart. I avoid doing anything strictly medical because that would be too much like going to work. So I stick with the far-out stuff. The first time I had a doctor as the protagonist was in *The Touch*, and that was really a supernatural medical thriller.

"Being a family practitioner has really helped my writing, not for the science aspect, though that's certainly part of it. I understand the science better; I know how the body works. I won't have any jugular veins spraying across the room, because that would be the carotid artery doing that. But I think the constant contact with all sorts of different people, on a fairly intimate basis, has given me a lot of insight into the human condition. Knowing all those people and what makes them tick helps me know what makes the characters tick."

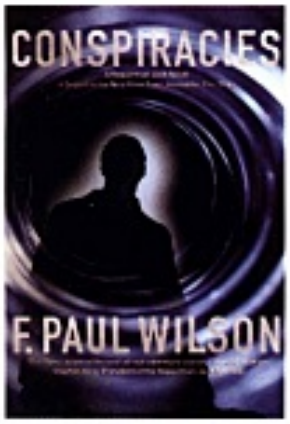
reason with them. These vampires want to eat you. There can be no common ground between carnivores and cattle."

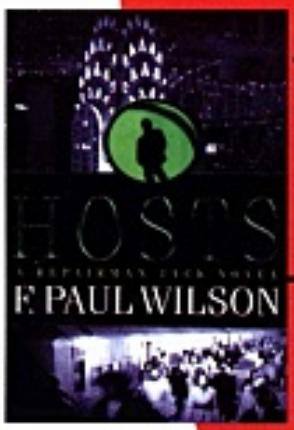
Without giving away too much, the book leaves the door open to more stories in the world of *Midnight Mass*, a world that Wilson clearly has much fondness for. "There was something, and I never really got into it, but Father Joe is not untouched. He has the rage that could be unleashed on the wrong person. Something's beckoning to him. I didn't want to stop the book to get into that, but if I ever do a sequel, I would get into that."

Which isn't to say that he has anything immediately planned for that story. "I am just thinking about other books I'm contracted for. I just let these things marinate. I don't dwell on them, because it's going to distract me from what I'm doing. If something occurs to me, I'll make a note. But then I won't think about it anymore. I could be watching a vampire movie and think, oh, I could use a variation on that. What often happens is, I read something and sometimes there's a situation where I think, 'I bet it's going to go this way. That's going to be really cool!' But then it doesn't. And then I say, 'It would have been much more interesting that way.' So I make some notes. If I had a setup like that, I would have ended up with something else."

For now, the current somethings Wilson has in the works include more adventures of his popular Repairman Jack character, including the seventh book, *CrissCross*, of the second Jack series (totaling 13 Jack books) who is making a return to the silver screen after a long absence, following director Michael Mann's disappointing version of *The Keep* in 1983, which Wilson's bio sums up as "visually striking but perfectly incomprehensible."

In the meantime, horror fans need only pick up *Midnight Mass* to find out what other ways Dr. Wilson has found to kill lately...





"THESE VAMPIRES WANT TO EAT YOU. THERE CAN BE NO COMMON GROUND BETWEEN CARNIVORES AND THEIR CATTLE."

But, Dr. Wilson, is that all? "Well, with the frustrations of practicing modern medicine, I can blow off steam and 'kill people,' which makes me a better doctor. I get all the hostility out."

Just how much hostility has built up, though, to kill off most of the human race and, in effect, create among others, a homicidal nun? "It's contrast and conflict," Wilson says. "Sister Carole has been so traumatized by what's happened that all the rules are off. There's a new kind of Lord's work, and this is it. The only was to deal with these creatures is to destroy them. You certainly can't

Eli Roth makes horror films the old fashioned way:

GIMME FEVER

WITH FEAR AND BLOOD

By Boni Alimagno

Horror fans have come to know Eli Roth as a maverick filmmaker, responsible for the small budget, instant horror classic *Cabin Fever*. What many may not know though is that he's an inventor too: because of him girls will finally be able to watch horror flicks without fear of being nauseated, disgusted or discomforted in any way. Just for them, he's created "Chick Vision," a new feature included in *Cabin Fever*'s DVD release.

"Every time I'd go to a screening, girls would tell me they watched the entire movie through the cracks of their fingers," Roth says. "Did you see that scene?" he says he'd ask them. While peering through their fingers they would tell him, "I saw this much."

Thus, "Chick-Vision" was born. "Every time there's a scary scene, hands come up over the screen like this," and he crosses his hands over his face, "and cover it for you and then go down during the not scary scenes.

"I thought we have to do it on the DVD for the chicks so they could do other things with their hands. If they're eating, if their hands are occupied, they'd be fine."

Cabin Fever provides plenty of opportunities to use "Chick Vision." Roth's film, about a group of college age kids vacationing in a cabin in the woods and beset by a flesh-eating virus, is abundant in gory moments. "I've heard incidents of people vomiting in the bathroom after seeing Cabin Fever which made me so happy," he says. But as in the best horror films, blood is not spilled simply for the joy of spilling blood. Instead Roth explores how normal people react when they're thrown into nightmare circumstances. The virus works its way throughout the group not just eating at their bodies, but eating away at their friendships, too. The fear of the virus has a more potent effect than the virus itself, turning friends into enemies and making lovers abandon each other. That's the true source of horror in *Cabin Fever*.

Much of that finds its origin in Roth's own horrific childhood experiences, which he relates with a sort of wistful nostalgia. "When I was 12, I got this weird infection in my hip that paralyzed me. I was in my bed for a month, I couldn't move my hips, I couldn't walk, I didn't know if I could ever walk again. It's a rare virus that strikes one in a million kids. When I was 17, I was in Russia and I got this parasite. It was in me for eight months and I had to drink this awful medicine that really burned. Then when I was 19 in Iceland, I got this infection in my face and I shaved my face off. I'm like the king of freak illnesses. I get the craziest, most rare diseases. My doctors are like 'How did you find this?' That's what I get. I don't get the common cold. I don't get the sniffles. I get fucking parasites."

These experiences made Roth realize what we'd rather not think about ourselves. "I just felt like you could be totally healthy until this fucking thing comes inside you and takes you over and uses you as a host. You were there so it could replicate and feed off you until you're dead. I just feel like we're not the top of the food chain. It's virus and organisms and eventually it's all going to get us one way or another. Either our bodies are going to give out or something's going to kill us."

This all comes out in Roth's script, whether he had realized it at the time he wrote it or not. "The whole thing about the parasite and the paralysis I blocked out until I was in a screening of *Cabin Fever*. I was like, wait a minute, when I was 12 I thought I would never walk again. I was alone. I was isolated. I was worried I'd be left for dead. It was like the fear Karen felt in the shed."

In that scene, Karen (Jordan Ladd), the first to show symptoms, is exiled by her terrified friends to a shed far from the cabin. Even Paul (Rider Strong), the boy who's had a crush on her since eighth

ALL CABIN FEVER PHOTOS © LIONS GATE FILMS

grade allows this to happen. She resigns herself to rotting alone in the dark as the way out is locked in front of her. Everyone she thought she could count on abandons her. "It's like this weird shit you repress," says Roth, "this is how I work it all out."

The director made sure his actors understood where he was coming from. "The first thing they did together was talk about their own fears and experiences with sickness and disease. We sat down for rehearsal and we just talked about the way people react when you don't know what something is, the way it changes people. We started talking about how we'd gone on ski trips and one person gets sick and everyone's like 'You're going to ruin the trip for the rest of us. Get out of here! Go sleep in the car, we don't want to get sick near you.' Why do they act like that? Are they bad people? Are they monsters? No, they're being human."

"I'm like the king of freak illnesses."

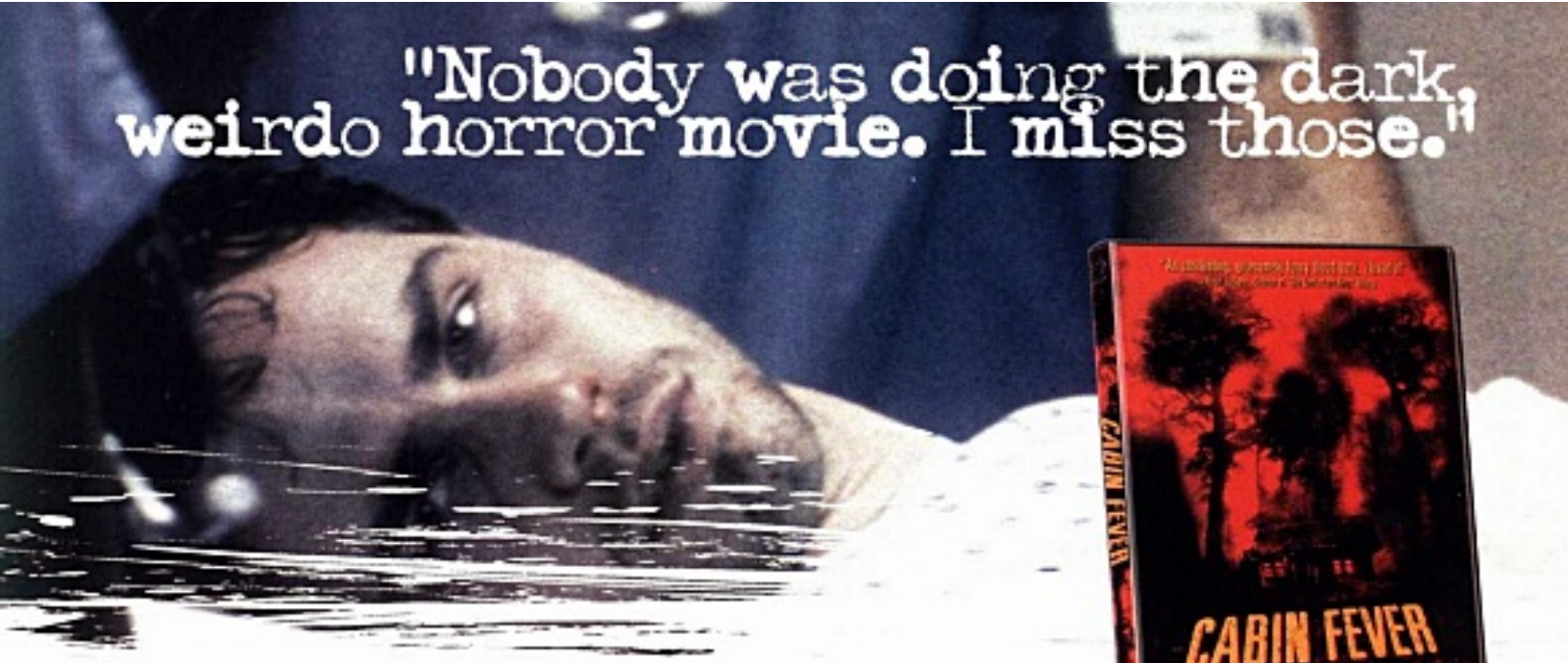
Roth's parents stoked his already passionate love of horror. According to him, they never second-guessed his lifelong ambition to direct horror films. "At my Bar Mitzvah, I was sawed in half with a chain saw. That was really fun. And my cake was a director's slate.

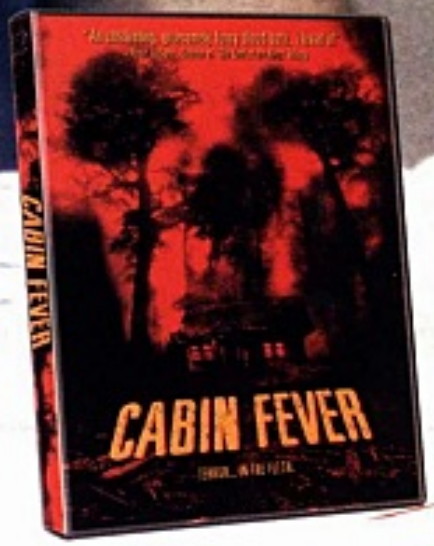
"I was the lucky kid who had the coolest parents. My dad was the dad every fucked-up kid in the neighborhood wanted to hang around. They were great!" he says with pride. "I was like 'Dad, let's rent *Caligula*, let's watch *Pieces* or *Basket Case*.' He'd go 'OK.' There was no harm in it because we knew it was only a movie. They liked the horror movies and they knew I enjoyed them. My parents took a lot of shit for being so supportive," Roth says. "I grew up in this place in Massachusetts that was pretty conservative and everything is about education and becoming a doctor or a lawyer. Many people were asking them, 'What are you doing sending your son to art school? What's he going to do? When's he going to get a real job?' Everyone's question was, 'What's your fall back plan?' But my parents told them, 'This is what he's doing. This is what he loves.' I just come from a family that values creativity and saw creativity as a valid profession and thought that it's OK to spend your life pursuing creativity as long as you take it seriously and really work at it."

Roth takes great pride describing what it was like for his parents to see their support pay off, their son's ambitions fulfilled. "My father's a psychoanalyst but he went to the School of the Performing Arts, grew up in the theatre of New York City and acted, and my mother's an artist and she shows in Soho. They came down to the set the night we were filming the leg-shaving scene. Cerina was in this tub and it was disgusting. Dad was psychoanalyzing everything: 'Look at the way the rot is coming into conflict with the white skin. It's rotten feelings, it's dissolving like the way the friendships, the relationships are dissolving.' My mom started going, 'Look at the reds and the white of the shaving cream, the way the blood and shaving cream make these beautiful pink colors—it's so gorgeous.'"

But the same respect his parents had for horror films is rarely also given by the rest of the world. Roth reserves his harshest judgments for those that judge horror films. "Everyone puts down horror movies," he says bitterly. "They get no respect and that's really sad.

"Nobody was doing the dark, weirdo horror movie. I miss those."





Horror movies in the United States are one step away from pornography. If you go anywhere else in the world they're treated like an art-form. There's respect. Here, if it's a scary movie, it's considered a B-Movie automatically. In the 70s, you had every major director in the world from Steven Spielberg, Stanley Kubrick, Ridley Scott, all making world class, first rate horror movies." His emotion is rising now, plainly visible in an expression that's half-incredulous, half-furious. "And then in the 80s, the slasher films killed it and no one wanted to be associated with them anymore. So now they're not allowed to call horror movies horror anymore, they call them 'thrillers.' People are snobs here. People don't know how to have fun in movies anymore. People want everything mass-produced for them and they don't want to think for themselves. We're a very conservative society and the very nature of horror movies is to push the boundaries of what's appropriate, what's acceptable, what's conceivable. It forces you to confront things you don't want to have to think about. And people are afraid of that."

These people who focus entirely on the blood and guts miss the stories Roth is telling below the surface. In one scene, Roth makes the appearance of a glass of water a source of sheer terror. He shows the virus has infected the cabin's water supply. As the camera traces the route of a pipe from the supply, through the underbrush and back to the cabin, we feel like we're watching a hunter gaining on its prey. Finally, the water comes out of the tap and into Karen's glass. Yet Roth draws out the moment of first sip and first infection, teasing Paul might drink it himself. She eventually takes that sip, a totally meaningless moment for *her*, but one given so much weight. Later, we see her asleep, already feeling the effects of the virus. As the camera pans along her body, it stops at the bedside dresser and the glass sitting on it, as if the hunter were standing proudly over its fallen quarry, its newest trophy. It's a disturbing moment made even more unsettling by the fact that, after all, it's just a glass of water. But can horror's critics get beyond the gore and learn to appreciate this kind of quality filmmaking?

"You know I'm not killing anybody," he says, now fully agitated. "It's fucking food coloring, it's fucking corn syrup, it's latex, it's not real. But somehow, movie violence, people are terrified of it but real life violence is okay. They'll get behind it. It's like 'War! C'mon, let's go to war!'"

His outspokenness reflects the driven personality that made him what he is now, a filmmaker who knows what he wants and doesn't let anything get in his way.

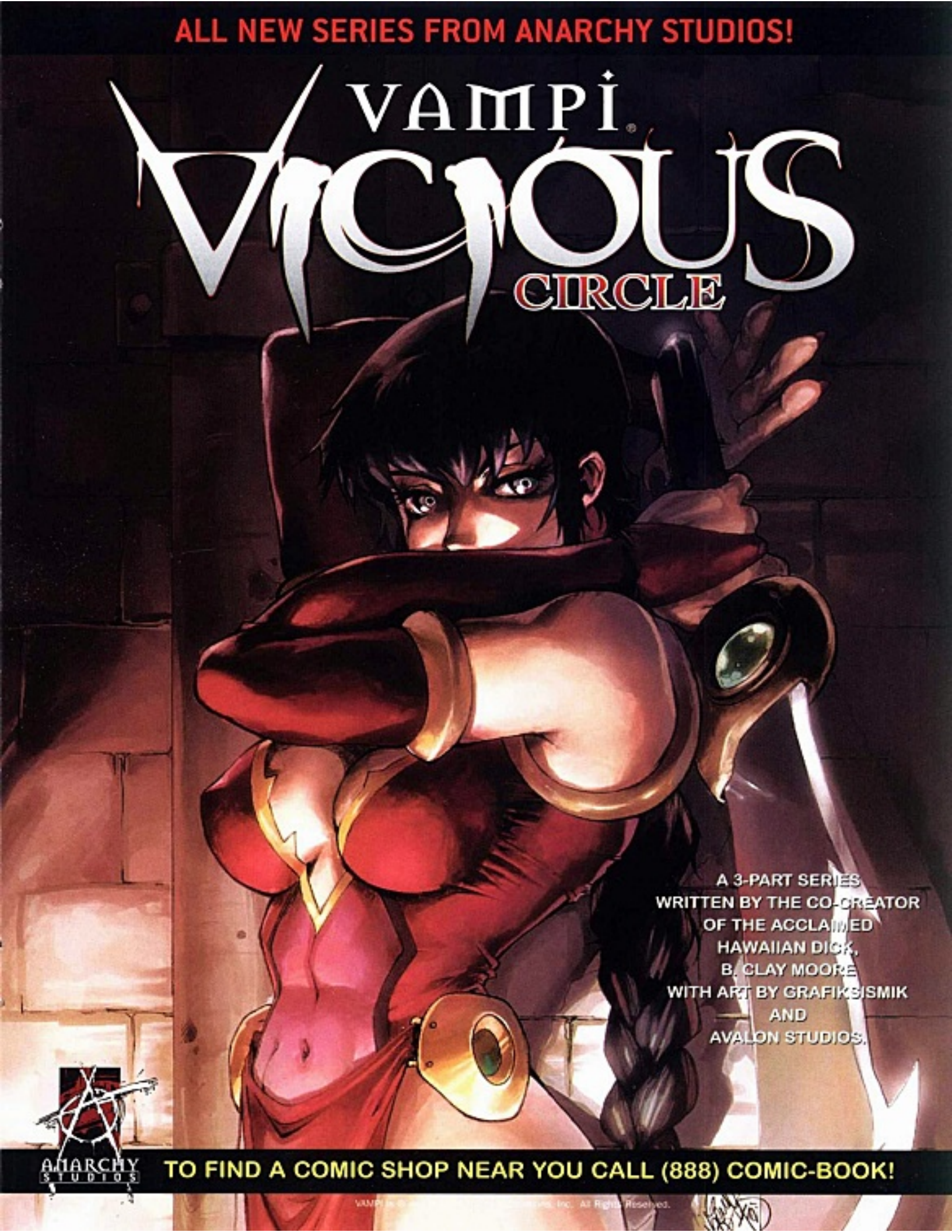
"I'm just making what I believe in," he says. "It's not like I'm going to go out there and make the most disgusting movie to show those fuckers. No, I want to make the movie I want to go see. And if it's a violent story, I'm going to tell a very violent story. But I'm certainly not afraid to offend people, not afraid to get them really upset. And I think in a lot of ways controversy is the best thing you can have in the world.

"I knew I wanted to do this when I was eight years old and my parents got me a Super 8 camera," he says. "I was determined that this was what I was going to do. It's all I ever wanted my whole life. And I'm the only person from my entire graduating class at [New York University] film school that's directed a movie. And it's not because of talent—it's drive and determination, because kids just give up, they get sidetracked. And there are those who are more willing to sacrifice to do it."

Some might call this arrogance. Really, it's just the self-confidence of a man who knows he took a chance and succeeded.

"We shot [*Cabin Fever*] for $1.5 million. It's now [at] $30 million worldwide. It's a very satisfying feeling. I saw a hole in the market place: nobody was doing the fucking disgusting, just sick, fucked-up, dark, weirdo horror movie. I miss those. Everything's so sanitized, everything's so safe, so politically correct. And that's fine for other movies, but I don't want that in horror movies. Now that it's come true I still can't believe it. I haven't stopped to catch my breath."

ALL NEW SERIES FROM ANARCHY STUDIOS!

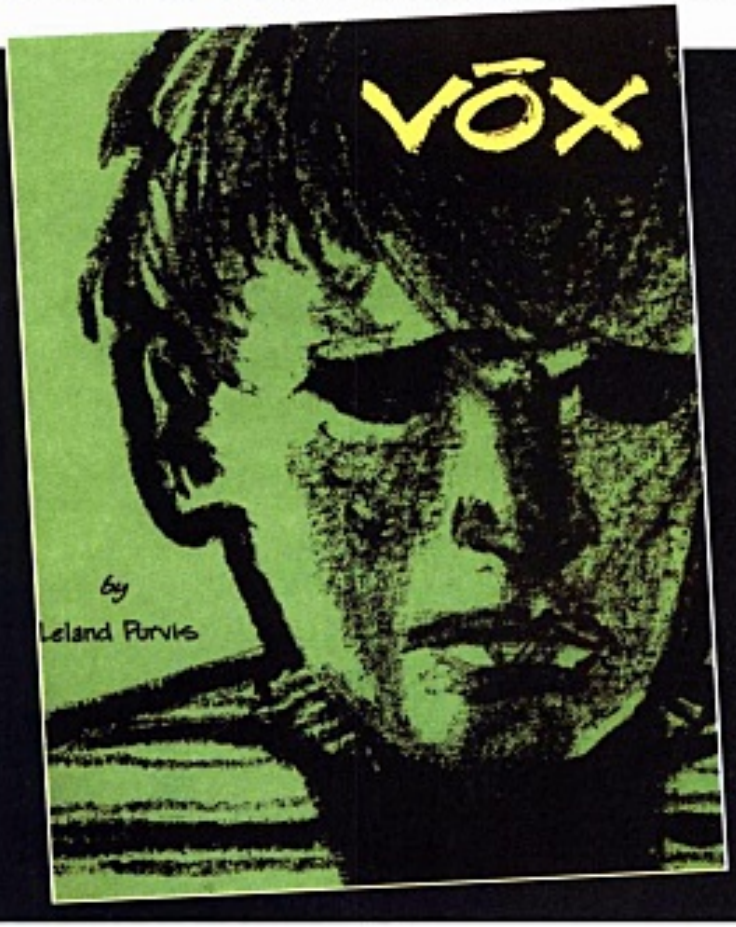


TO FIND A COMIC SHOP NEAR YOU CALL (888) COMIC-BOOK!

VAMPI ® Anarchy Studios, Inc. All Rights Reserved.

THE VAULT

A LOOK AT WHAT'S WHAT IN COMICS, NOVELS & MOVIES



VOX

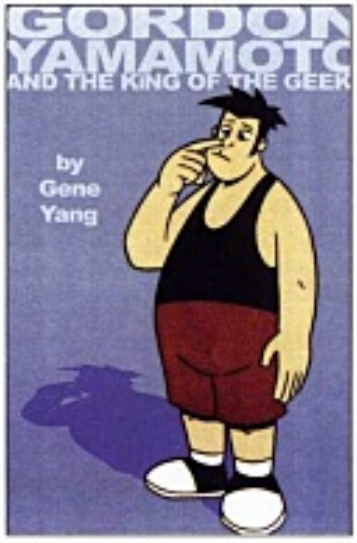
Writer/Artist: Leland Purvis
Absence of Ink Comics Press (www.onypsus.com/absenceofink/)

"Defies description." A cliché yes, but one still appropriate for Leland Purvis' newly published collection of small press comics, Vox. Varied in tone, in subject matter and in art style, Vox serves as a sweeping survey of Purvis' creative abilities and loudly announces his arrival on the comics scene as a promising and essential new voice.

Open the book to one page and find an existential bar conversation. Open it to another and witness what happens when a man awakes and discovers his hands have disappeared. Open it to yet another and see what happens when the Cyclops catches up to Odysseus, now living in a modern day apartment, now living as a modern day "nobody." A Stone Age tale of revenge. A boy with a box where his heart should be. The humbling of corporate greed and politics by those who had been used and abused. While the subject matter seems almost too diverse to make a cohesive whole, one gets the peculiar sense that it all fits together, united by Purvis' approach. He presents people not as good or evil, but as they are: creatures of conflicting emotions and motives.

Purvis puts their stories on the page with jagged almost electrified linework that perfectly compliments the unsettling tone of his stories. While others' similar styles seem too raw, too cluttered, Purvis seems to bring order out of chaos, creating highly detailed panels out of what should be messes. His faces, overflowing with expression, prove a picture is worth a thousand words.

"They are messy," he writes of his stories in the book's introduction. Indeed, the world of Vox is messy and cruel and confusing and because of that so very alive. –BA



GORDON YAMAMOTO AND THE KING OF GEEKS

Writer/Artist: Gene Yang
Slave Labor Graphics (www.slavelabor.com)

Something's up Gordon Yamamoto's nose. He doesn't know what it is, but he's been plagued by threatening dreams about it now for weeks. In his latest one, his nose is pregnant. A grumbling noise from it causes his doctor to tell him "It's okay son. You're going into labor." Gordon, visibly upset, declares, "I'm too young to go into labor, man!" That kind of start might leave the impression *Gordon Yamamoto and the King of the Geeks* is another indy comic chronicling wacky escapades. Those often rely on the sheer wackiness of its characters to fill-up an otherwise vacuous story. Yet, from a bunch of oddball elements, creator Gene Yang's able to fashion a surprisingly sweet fable about coming of age that's neither too bizarre nor meaningless.

Each year, Gordon anoints a new freshman "King of the Geeks," marking him the target of pitiless bullying. Turns out there is something up Gordon's nose: an alien microship. (No, really.) With its help, Gordon comes to understand that his bullying is the least of the King's troubles: Miles Tanner's father is an alcoholic and doesn't love him. Miles has allowed his hate to consume him. When this dark emotion is freed it finds a host in a pack of animal crackers, unleashing a terrible force that lands his father in the hospital and further threatens the entire world. The only way to stop the crunchy but diabolical threat: Miles must destroy the source of the hate that gives the crackers life and forgive his father.

To be able to tell such a story without driving the reader mad is a testament to how well Yang marries the weird with the genuine heart at the story's core. The reader's left with the sense that while the tale seems too bizarre to be true, like the best fables we wish it was. –BA

SUPERNATURALISTS

Writer: Patrick Neighly
Artist: Jorge Heufemann
Mad Yak Press (www.madyakpress.com)

It's the first time Detective Drake has seen a vampire bite up close. "It's against god, sir," the coroner says to him, as together they examine the latest victim. Drake replies simply, "How am I supposed to return to the station with this?"

It's not over, though. Soon Drake's plunged into a *film noir* yarn, complete with all the traditional trappings of such stories – femme fatale, hard-boiled dialogue and gumshoe down on his luck. There's an extra ingredient to the formula though: vampires. *Noir* tales are terribly tricky to pull off though. They require a mastery of dialogue that evokes the mood as much as the settings. The characters should jump off the page with their dangerously alluring personalities. Adding horror to the mix can imbalance an already tricky balancing act. *Supernaturalists* though plays it safe, perhaps too safe. Its dialogue is often so stylized it throws the

ALL PROJECTS © & ™ RESPECTIVE CREATORS AND PUBLISHERS. ALL RIGHTS RESERVED

reader out of the story. Its characters seem hollow, there only to fulfill their place in the formula. The conventional plot twists – the conspiracies, the betrayals – while interesting, fail to surprise. Altogether, the story lacks the electricity a *noir* story should have if the formula had been executed to its fullest potential. –BA

BITE CLUB
Writers: Howard Chaykin & David Tischman
Artist: David Hahn
Vertigo/DC Comics
(www.vertigocomics.com)
The bread and butter of horror is vampires, but on TV, in movies and in comics as well, their overuse has made for retread stories and tired concepts. *Bite Club* adds a twist meant to reinvigorate vampire horror, except that twist itself is already overused: mafia family drama. Put the two clichés together and you get something that isn't terrifically fresh, but also not so uninteresting either.

Set in a world where vampires live out in the open, their behavior isn't a source of horror but an everyday part of life. In Miami, the Del Toros pull the strings of the city's organized crime. When the head of the family is assassinated, his long estranged children are reunited at his funeral to anoint a new leader. Risa, hates her family just as much as she loves to party. Eddie wants to avenge his father as he reins in his own son. And Leto is America's first ordained vampire. Their relationships look to form the foundation of the rest of the series, though here they don't seem to be more than the typical family feuds.

Hahn's clean linework puts a friendly face on an otherwise bleak tale, yet his storytelling at times leaves gaps that disorients the reader.

Meanwhile, Brian Miller's muted coloring palette ably serves to set the story's mood. Each major character's panels have its own distinct color scheme, further solidifying the differences and individuality of every family member.

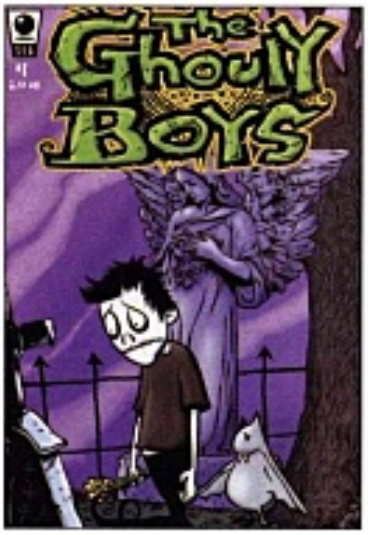
While not reaching the high expectations the inevitable "*Sopranos* with vampires" descriptions will inspire, it still manages to hit enough marks to make for a lively, entertaining read. –BA

2 SISTERS
Writer/Artist: Matt Kindt
Top Shelf Prod.
(www.topshelfcomix.com)
With its subtitle, "A Super-Spy Graphic Novel", *2 Sisters* might like you to think it's just about code words, disguises and a license to kill. Sure, there's a healthy dose of well-crafted espionage and intrigue. But there's also romance, pirate raids, World War II and, of course, sibling rivalry. Kindt blends them together into a globe-spanning epic tale, operating in multiple time periods that works to create its own peculiar magic.

Elle is starting a new life in London, after a horror of a childhood. She meets Alan Scott, a charmer with something to hide. Meanwhile in Germany, plans for the V-2 rocket move ahead. Their production and testing is paralleled with Elle and Alan's cautiously advancing romance, as if we're watching two trains on the same track speeding toward tragedy. When it happens, Elle's old life ends and a new one as a "super-spy" begins.

Kindt interweaves this story with that of a girl captured by pirates, who like Elle realizes that to survive she must become a part of what destroyed her previous life: a swashbuckler. How the two storylines, separated by hundreds of years, will come together is the central mystery of the book, propelling it onward.

Flashbacks to Elle and her sister Anna's childhoods play off events in both storylines, their meaning unclear till the revelations of the final pages bring everything together. Both are women who've gone through tragedy and loss, and both are just looking for a place to call home. When they both find it, we feel we've found something too, the final piece to a jigsaw puzzle that was so much greater than the sum of its parts.–BA



THE GHOULY BOYS
Writer/Artist: Christopher
Slave Labor Graphics
(www.slavelabor.com)
A Suessian, sing-songy origin sets up a sweet and sad little tale of a zombie boy and his pet bat in *The Ghouly Boys*. There is more to this fable as Christopher explains the moral on the third page: With a gift comes a price. The price is high for each person who requests and receives a gift, and we have yet to see Zombie Boy's price as he and his mother have paid in spades, and yet there's hope on the horizon for Zombie Boy, with a new friend and a new family, upcoming issues will have their hands full of potential.

The story is delivered in a very open and easy fashion, giving it a general audiences flair; if you know a child who doesn't mind a little darkness, this comic will certainly entertain them. –MM

PLANET OF THE CAPES
Writer: Larry Young
Artist: Brandon McKinney
AiT/PlanetLar
(www.ait-planetlar.com)
The first thing you have to realize with *Planet of the Capes* is "that's the point." Finishing it will leave you hanging. ("That's the point.") The character who should be a beacon of light, isn't. ("That's the point.") Like the book itself says "Nobody learns anything; everybody dies." That's the point.

Young's commentary on superhero comics is pleasantly masked in a superhero comic. He approaches the myth of power and substance by stripping it down to the bare essentials and showing the naked emperor underneath. If, for over 60 years, these heroes have done the same thing, faced the same evil, reacted the same way, why hasn't anyone learned a new trick?

One personal favorite exchange, in the midst of battle shows The Grand turning to the raven-inspired Justice Hall, saying, "Hey, chum: let's rap about the problem with the refrigerator." To which the Justice replies, "I told you I'd take care of it. The thing's still under warranty." See? That's the point.

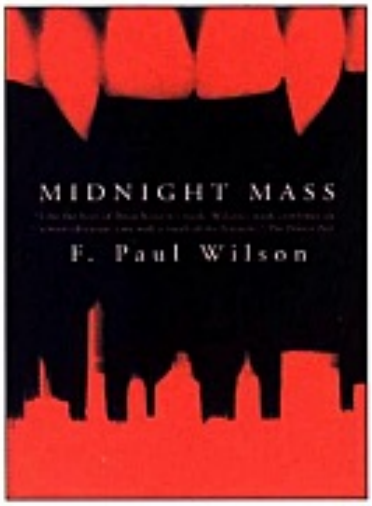
McKinney does a beautiful job capturing the essence of superhero comics, especially in the explosive color section, re-telling the origin of The Schaff.

What's funny, of course, is that as you read *Capes* you'll know each piece of the story, you'll recognize the characters and their powers and their motivations. You'll know how it should turn out. But it doesn't go that way. And that's the point. –MM

BEACH SAFARI
Writer/Artist: Markus Mawil Witzel
Translation: Brian J. Conner
Top Shelf Productions
(www.topshelfcomix.com)
A sweet tale of a rabbit's first love and a summer vacation, *Beach Safari*'s stylish cartoons are easy to follow, though something may be lost in the translation from German to English. But translations notwithstanding, *Beach Safari* is a grand distraction from so many self-referential comics of today. It laments the loss of innocence while snuggling comfortably in youthful folly.

Witzel's art is pleasing, with a cute maturity that allows one to simply accept the lost bunny finding friends among some young women. Though you're never quite sure where bunny comes from, or why he thinks he's stranded on an island, you also understand the reluctance of the girls to explain everything to him. He is their anchor to the summer, he will be the memory they take home from the trip; they will leave broken hearts in their wake, but for one brief moment, they had unconditional love. –MM

MIDNIGHT MASS
Author: F. Paul Wilson
Tor Books (www.tor.com)
Okay, so a priest, a rabbi and a vampire walk into the Empire State Building... no, this isn't the setup to a gag. Rather, it's a crude way of summing up the plot to F. Paul Wilson's latest foray into horror, *Midnight Mass*. Suppressed and isolated for centuries, vampires have finally done the unimaginable: They've organized themselves and overrun the world. Humanity has been decimated, and the East Coast of the United States is mankind's last stand against the undead. To make matters worse, the vampires have enlisted squads of human collaborators, called cowboys, to both safeguard their ranks and round up victims during their vulnerable daylight hours. Into this mix fall the unlikeliest of heroes, Father Joe Cahill, a disgraced priest, and the one man who still believes in him, Rabbi Zev Wolpin, who are joined by Cahill's atheist niece, Lacey, and his former associate, Sister Carole. Wilson, creator of literary icon Repairman Jack, poses a number of intriguing ques-

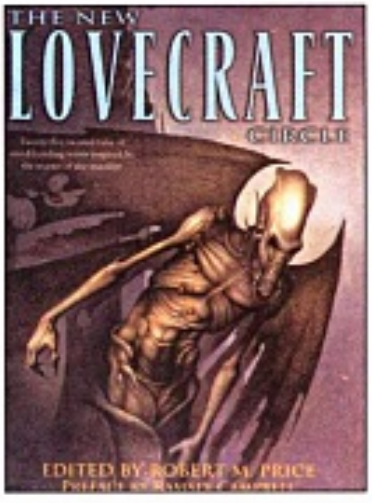


tions about faith and the supernatural, but refuses to get too bogged down in philosophy. Instead, we are propelled into the compelling plot of a desperate bid to reverse what appears to be a hopeless situation. Wilson has a few twists up his sleeve, not the least of which is his decidedly anti-Anne Rice take on vampires, and readers would be wise not to get too attached to any of his characters. The stakes here are high, and there are no guarantees on who will survive. Isn't it about time you went to Mass? –PK

THE NEW LOVECRAFT CIRCLE
Edited by Robert M. Price
Random House
(www.randomhouse.com)
This collection is a sequel to Price's 2002 *The Lovecraft Mythos*, and showcases some of the more recent (last 30 years) forays into the worlds of the Great Old Ones created by the legendary early 20th Century horror writer, H.P. Lovecraft. There are 25 stories in all, including two by Ramsey Campbell, who also contributed the preface. There is even a story purported to be the last piece written by Lovecraft himself, "The Slitherer from the Slime," though the truth of this is an admitted point of contention.

The best thing about this collection is the imagery on display. "A Shadow whose blurred outlines seemed a hideous caricature of the human form," features in James Wade's "Those Who Wait," and there are many like these to be found in this anthology. They all inhabit the classic locales of churches, asylums and abandoned mansions, places that dare you to unlock their secrets.

Though the writing is generally evocative, many of the stories unfortunately don't take the reader anywhere. Some tend to end with the "shock revelation" that an Ancient Evil is behind all the spooky goings-on (not really a shock if you've checked the title of the anthology), and provide no indication as to how the characters are going to deal with said Evil. The effect is like reading two dozen Chapter Ones. Richard A. Lupoff's "The Whisperers," for example, is an enjoyable tale of a rock band using their music to resurrect the Cthulthu Cult, but the story ends where it should begin. It's also more difficult to care about the characters given the brevity of these pieces, which considerably lessens the tension. Perhaps it is the point of such tales to leave you wanting more, but when no more is coming it can be a very frustrating experience, particularly when the writing is as good as it often is here. Some of the tales come off as simply knock-offs or even parodies of Lovecraft's work, but admittedly that is difficult to avoid when deliberately writing in someone else's voice and style. If one can accept these shortcomings, then there's plenty of thrills to be had within these pages. The uninitiated may want to start with some genuine Lovecraft or *The Lovecraft Mythos*, which compiles stories by the master's peers. –JC



GUNGRAVE
Madhouse Productions
Geneon Entertainment (USA) Inc.
(www.Gungrave.com)
Although the *GunGrave* animated series is based on a PS2 video game, don't let that fool you. This anime has great character designs by Yasuhiro Nightow (*Trigun*), some of the best character development since *Cowboy Bebop* and is one of the most gripping series you'll ever get in an animation.

Life isn't easy growing up alone as an orphan does. But when a friendship is made in those desperate times it is a bond that is unbreakable. Brandon Heat and Harry MacDowell were as close as brothers, and had no one to rely on but each other, until they found Millennion. It is the largest crime syndicate in the city run by a man called Big Daddy. Brandon and Harry eventually get into the inner circle of Millennion called The Family. Once there Harry's ambition and Brandon's unwavering loyalty to both Big Daddy and Harry will lead them down a tragic path. Harry will become Bloody Harry and take over Millennion with undead Necro-risen Orcmen made in laboratories. Brandon Heat will become Beyond the Grave to uphold the Iron Law: Never Betray.

Crazy as it sounds *GunGrave* is like a combination of *Resident Evil* and *The Godfather*. Sorry ladies, this is definitely an anime for guys. The DVD is coming out on July 6th so grab it up and enjoy. –DK

NEW BLOOD

TAKE A BITE INTO SOME OF THE NEWEST COMICS OFFERINGS

In this edition of NEW BLOOD, we explore the adventure of deep space and the horror of what can possibly be, the demons within the people next door, family drama among super-powered beings and we see what happens when Death itself decides to take a well-deserved break. Sit back, and let the new blood flow from Cloudburst, The Milkman Murders, Noble Causes and Death Takes a Holiday.

LOOK TO THE SKIES

Writers Jimmy Palmiotti and Justin Gray hit the ground running with the well-received 21 Down comic book, moving into more mainstream territory with Hawkman and their original Monolith, all for DC Comics. They twist the public's perception with an original graphic novel, Cloudburst, from Image Comics.

Moving from monthly series, Gray notes "The idea is to deliver a complete story in full color with a larger format for people to sink their teeth into." Simple enough but Palmiotti expands on it. "I like to think of it as our science fiction action movie, presented without commercials or interruptions."

The 64-page full color book also takes the unique concept of different artists for different parts of the story. "Each artist does have a completely different style," Palmiotti says, "which appealed to both Justin and I right away. We initiate the book with a story cycle illustrated by Chris Shy. Digital art is his bag and we felt opening the book with his work would let the readers know right away they are going to see something they have never seen before. After that, Eliseu Gouveia takes over for the rest of the book and again, we feature not only a new artist, but another artist that takes each page to finishes all by himself."

Shy's digital art has been seen on covers and gaming guides for some time; it is unique and powerful. Gouveia is a new name whom Palmiotti and artist Amanda Conner were introduced to in Portugal. "He showed us a ton of finished work; the stuff was amazing and I knew when I got back stateside that Justin would also like his work. "They are both dazzling storytellers and there is a lot of narrative jam-packed into this volume. With a project like this, picking artists that are right for the job is crucial, and we felt these two guys were worth investing our money in. They make us look good."

So, the story? There's something quite sinister behind all this. The basic story, says Gray, is "An experimental weather machine, a transport ship filled with hundreds of families and a troop of hired killers converge on a derelict colony world only to discover it's not abandoned."

A more detailed plan looks at Lauren Moore, a young scientist who created a satellite in order to initiate rainfall on arid planets. Called Cloudburst, the machine is being used to terraform a new planet, and Lauren is accompanying it there, along with families, soldiers and cryogenically stored animal embryos. Gray picks up from there: "What Lauren doesn't know is the soldiers escorting the ship have been sent to remove the existing colonists to make room for the new ones. The corporate term is eviction. The human term is mass murder. The only man who can help her is a mysterious drifter who some say is only a myth, an invention of desert nomads and lunatics."

There is a bit of an old school pulp feel to this adventure but Palmiotti doesn't see it completely, but acknowledges the intent. "Well, I don't think of it as a throwback at all because the basic concept is something that is actually very modern," he says. "But yeah, looking back on it, at its core it is a monsters verses the space men kind of thing with a bit of a western feel. All action, fun and a little bit of T & A for the adults."

Not all is fun and games, though, as Gray notes, the action pits their protagonist against something a bit more a personal. "Lauren's ex-husband Frank Tusk is the commander in charge of the eviction team and directly responsible for the slaughter of colonists on the surface," Gray says. "To make matters worse, Frank's plans include stealing the designs for Cloudburst and selling them to the highest bidder."

For the writers, taking characters through the worst possible trials is just part of the job, and it could always be worse. It could be raining. -MM

got milk?

When asked about his new comics series, The Milkman Murders, writer Joe Casey almost sounds like Rod Serling introducing a new episode of The Twilight Zone: "At first, it follows the trials and tribulations of the Vales, a typical nuclear family living in a modest home somewhere in America. But, despite their near-perfect veneer, there's something ominous lurking just underneath the surface... as it usually is with most families. When the milkman arrives at the end of the first issue, something clicks in Barbara Vale, the all-American mom and housewife. She begins to see her situation for what it is... and it ain't pretty."

While not everyone can see the horror of suburban life, Casey – along with artist and co-creator Steve Parkhouse – picks it apart. "There is some inherent commentary on suburban life," the writer notes, "but I grew up in the 'burbs so I've got a lot to comment on."

And comment he does. It's not a pretty place, Casey's community. It's so real, it is scary. Parkhouse's stylistic approach to modern day America is something Casey could latch on to and hold tightly. "He's penciling, inking, lettering and coloring this thing," he says of his artist. "He's also responsible for the overall design of the book, which is not your typical horror vibe. It's been one of the sublime pleasures of my career so far to not only work with the guy, but to co-own something with him."

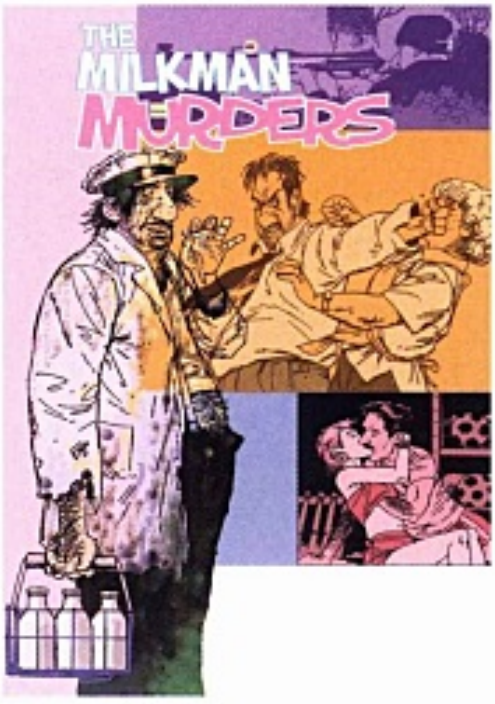
The story teeters on the terrifying, tinged with reality, with the horror that is masked by everyday life right out there in the open. One description of The Milkman Murders is a Norman Rockwell scene interpreted by John Wayne Gacy.

Casey approaches all his writing, whether it be superheroes like Superman or The Avengers, or the upcoming The Intimates or alternative fare like Automatic Kafka, or even with his band Best of Seven (www.bestofsevenonline.com) with the intention of shaking things up. "I've always been subversive, no matter what project I'm writing. I can't help it. It's a sick compulsion," he admits, only slightly teasing. "The strangest thing is... I didn't write this series in a 'horror' frame of mind. To me, a lot of it is just funny. When I told Scott Allie that, I think it worried him."

While the word "murder" displays prominently in the title, don't expect the expected. "Well, it's not exactly a serial killer story. At least, not as I wrote it," Casey says. As for the other word in the title: "All I can say is that the milkman in this story is much more than a milkman. He's a symbol of decay... how something so pure can become so corrupt. I think someone could apply that metaphor to a lot of things in modern society, don't you?"

Horror, twisted lives, decay. They all seem to converge in this piece of work. But just how much, how out-of-sorts has the American Dream gone? "How about the fact that the 16-year-old daughter is sleeping with her high school gym teacher? Twisted enough? Or how about the younger son who hunts the neighborhood pets at night, drags them down to the basement and skins them? Sick enough for ya, baby?"

And when Barbara Vale finally wakes up to things as they are, well, as Casey notes, "Of course, then she decides to do something about it. That's when the fun begins." - MM



ALL ITEMS © & ™ 2005 RESPECTIVE COMPANIES

FAMILY AFFAIRS

Come on, admit it – you've been pulled into the train wreck that is daytime TV at least once (or more) in your life. Or maybe...just maybe...you actually enjoyed all the back-stabbing, stolen babies, lost fortunes, illegitimate children, sordid affairs and murders that Soap Operas had to offer.

Not too many guys would openly admit that.

Except for Jay Faerber and he's proud of it. After all, without his daily dose of soaps back in college, he might never have been inspired to bring Noble Causes to life. His creator-owned title has gained both reader and critical praise since the prequel issue (Noble Causes: First Impressions), first hit the shelves in 2001. Three years later, the series continues to impress.

VAMPMAG: Congratulations on *Noble Causes* going monthly. What does this mean for you in terms of workload?

JAY FAERBER: It doesn't have too much of an impact on me, actually. I can write the scripts pretty quickly, and since I enjoy it so much, I never consider writing a Noble Causes script "work". It's much more pressure on the rest of the creative team. So far, we've got a good jump on things and everyone seems to be keeping pace.

VAMP: Speaking of the team, can you give us a quick rundown on them?

JF: We've got a regular artist – a guy named Fran Bueno – who I was turned onto by Image's Eric Stephenson. I just got an email out of the blue one day from Eric with a bunch of Fran's samples attached. Eric said that he thought Fran would be a great artist for the series. I contacted Fran, he was interested, so we hashed out the details. I've been immensely happy with his work on the book, as well as that of colorist Ron Riley. The pages they're turning in are pushing me to make each script better than the last. It's a really challenging, rewarding creative environment.

VAMP: Now, Race is back, zipping around at the end of *Distant Relatives*. I trust Liz, Race's widow...er, wife, didn't stumble into the bathroom and find him showering ala Bobby on *Dallas*?

JF: Funny you should mention that, because I almost pulled a "Dallas/Bobby Ewing" and had Race's death – and everything that happened after that – be a dream! Cooler heads prevailed, however.

VAMP: I'm sure we're all very grateful for that. So what led to bringing him back then?

JF: Distant Relatives had gotten off to a shaky start and never fully recovered. It got to the point where I thought this might be the end of the book, so when it came time to wrap up the fourth issue, instead of ending on the usual cliffhanger, I started thinking of ways to put some sort of "ending" on the series in general. Then it hit me – what if I reunited Liz with Race, so that she had some sort of "happy ending"? I liked that idea, and then the only question was how? Since NC: DR was all about alternate realities, I simply had Frost arrange for Liz to travel to an alternate reality where Race was still alive but his version of Liz had died. So, on the last page of, the happy couple was reunited.

Throwing Race back into the mix re-energized my enthusiasm for the series. And once I found Fran, I decided we should bring the book back as a monthly.

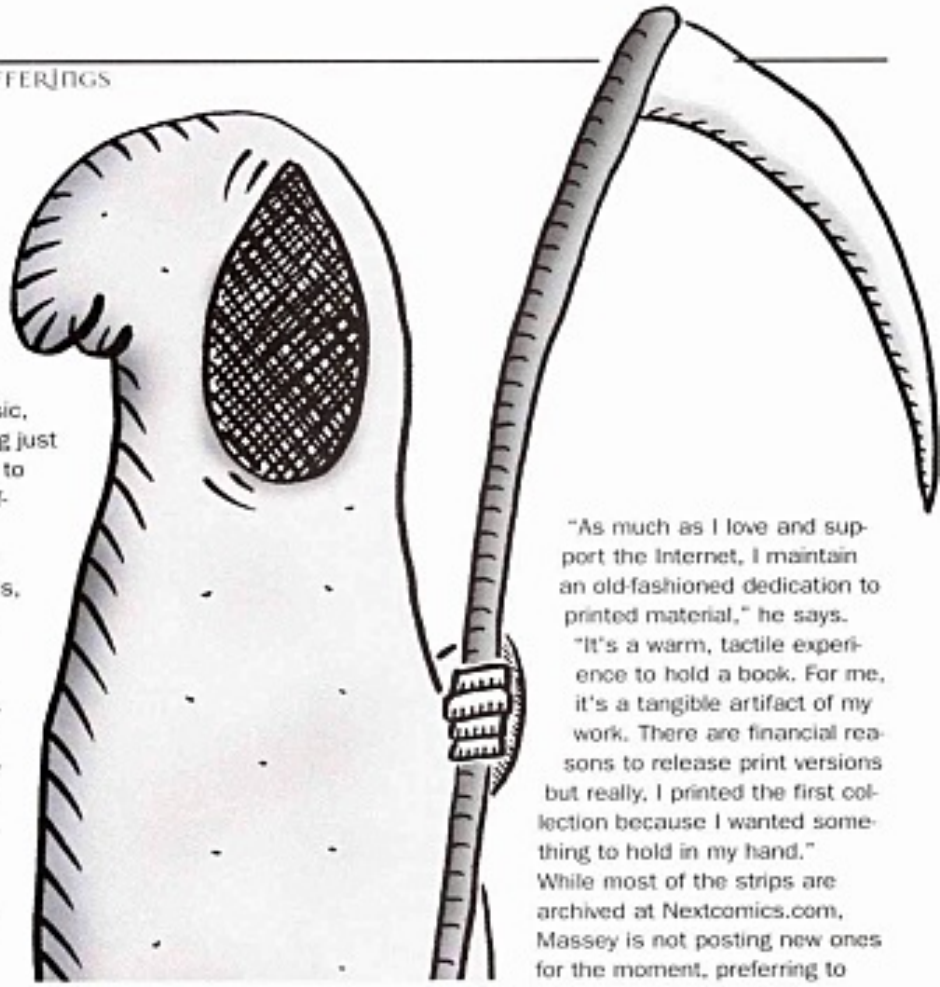
VAMP: Can you let us in on what new scandals and emotional roller coasters the Nobles will be besieged with?

JF: Well, Krennick is going to find himself at the center of a murder mystery, which will result in all of his dirty laundry getting aired in front of the Nobles. What they learn will test their relationship with him, especially where Race and Zephyr are concerned. Another subplot concerns Rusty, Frost, Celeste and Rusty's new girlfriend, Cosmic Rae, teaming up with a few other heroes and embarking on a special rescue mission for the government. This will play out over the first six or seven months and will all lead back to a surprising place. Zephyr is still pregnant with Draconis' baby and will feel increased pressure from being in the public spotlight, which will lead to a surprising solution. And Liz will be right there in the thick of things.

VAMP: *NC* isn't the only thing on your plate. *Dodge's Bullets* comes to immediate mind. How was it to write a non-powered character story?

JF: It was fantastic. I've long been a fan of private eye stuff, so it's great to finally get to create a project in that genre. I really hope to do more there. – Tom LaSusa

THE WACKY LIFE OF DEATH



Most people would consider a job that deals with Death every day rather stressful. But not Jim Massey, creator of Death Takes a Holiday. The strip is one of the most popular features at Nextcomics.com, and it stars everyone's favorite Grim Reaper on his off-hours.

"Death's a pussycat!" says Massey. "I mean, he may hold the ultimate power over every living creature, but he really just wants to get through the day and have a quiet beer."

Massey suggests that there's a lot of himself in the character. "In large part, Death is my mouthpiece," he says. "He gets to say the things I'd like to say, to the people I'd like to say them to. He's witty, insightful, and a veritable laugh-riot. Just like me!"

Death started life in 2002 as an experiment in the "Superfast" Technique, conceived by comics writer Warren Ellis on his online forum. The method calls for quick distribution of a comic through utilization of the Internet.

"What Superfast did was eliminate all the excuses," explains Massey. "When Warren Ellis talked about Superfast, I took it as a challenge. With the Internet and a scanner, there were no more excuses to not publish. Sure, it's an obvious notion, and millions of people had been throwing stuff up on the Web for years but, Ellis' Superfast declaration came at a time when I was eager to produce and publish something in the comics realm, and this seemed a good way to get my juices flowing."

A graphics designer by day, Massey was inspired to put down the mouse for a while. "I grabbed a pen from the office supplies cabinet and a scrap piece of copier paper and made the first Death strip during my lunch break."

It didn't take long for comic fans' web searches to end in Death.

"After about a week of posting daily strips, comics site NextComics.com offered to be my online home."

Massey admits that one aspect of creating the strips comes easier than the other. "Aside from finding the time between my day job, tending to my dogs, and having meaningful interactions with my wife, [the hardest part is] just drawing the damn thing! My strength is writing, not art. But that was part of the Superfast challenge – you want to publish, then shut the hell up and publish."

Death Takes a Holiday's visuals are understandably basic, often featuring just Death talking to someone "off-stage".

"I won't deny that the strip's, shall we say, charmingly minimalist visual style is borne of my artistic limitations," says Massey. "But I knew my limitations going in, and I came up with a look, feel and rhythm that work. So, the main character has nothing but a black oval for a face, and the supporting characters are all off-panel? Great! That's the palette I have, and that's what I write to." Massey is happy to develop his skills inside the world that he's created, especially when the response has been so positive.

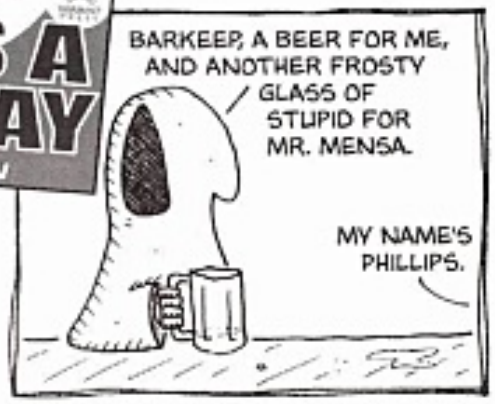
"Feedback has been terrific. Sure, to describe it sounds, you know, all Indy and pretentious. 'Ooh, a black and white strip starring Death! How edgy!' But it's an easy strip to get into. A setup, a little banter, a punchline... What's not to like? People respond to it. They laugh. Winner!"

In 2003, Varmint Press published a compilation of Death Takes a Holiday strips, coincidentally also called Death Takes a Holiday. According to Massey this was a necessary step both commercially and artistically.

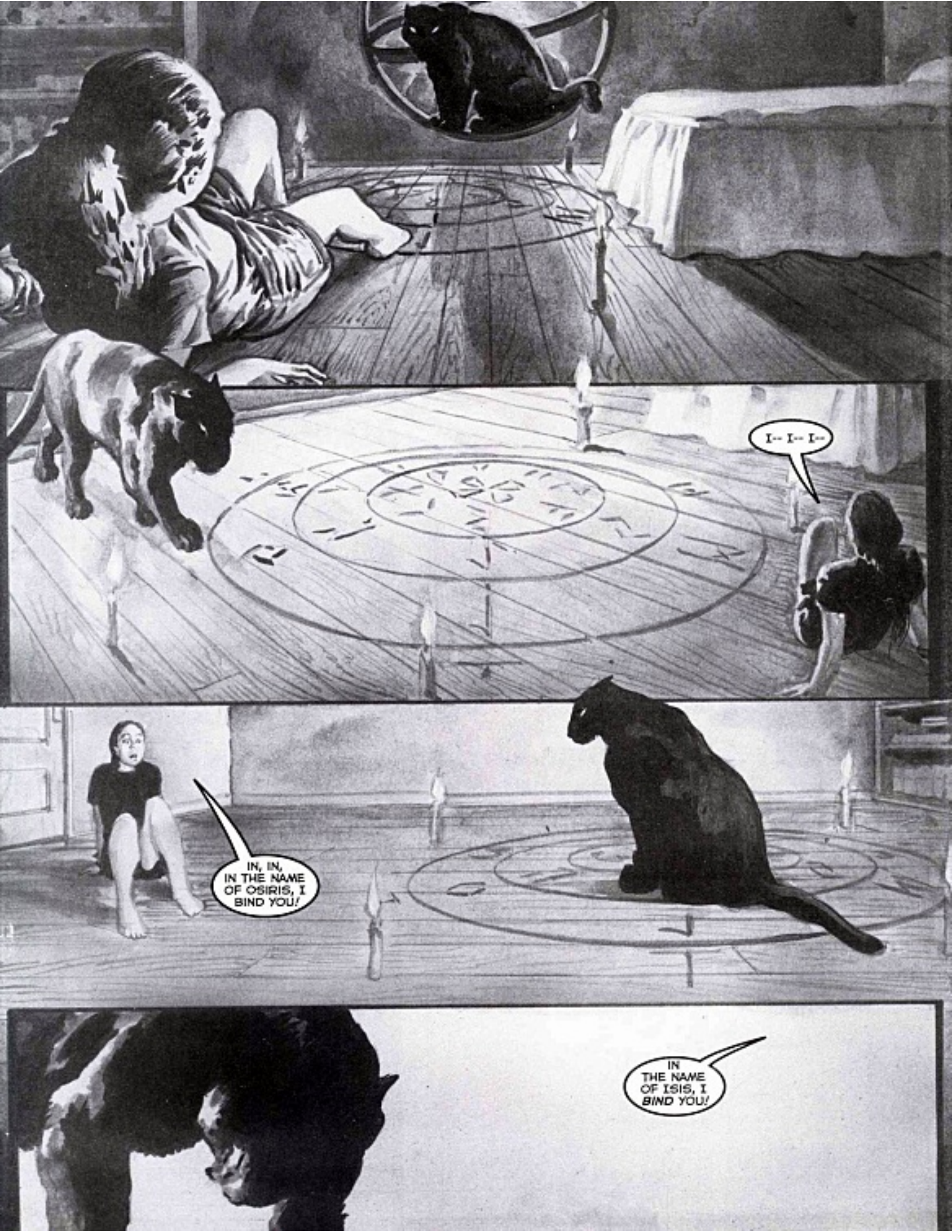
"As much as I love and support the Internet, I maintain an old-fashioned dedication to printed material," he says. "It's a warm, tactile experience to hold a book. For me, it's a tangible artifact of my work. There are financial reasons to release print versions but really, I printed the first collection because I wanted something to hold in my hand."

While most of the strips are archived at Nextcomics.com, Massey is not posting new ones for the moment, preferring to concentrate on the books. "I've got two more issues of the print collection in the queue, and after that I'm considering a larger book-length compilation with extras," he says.

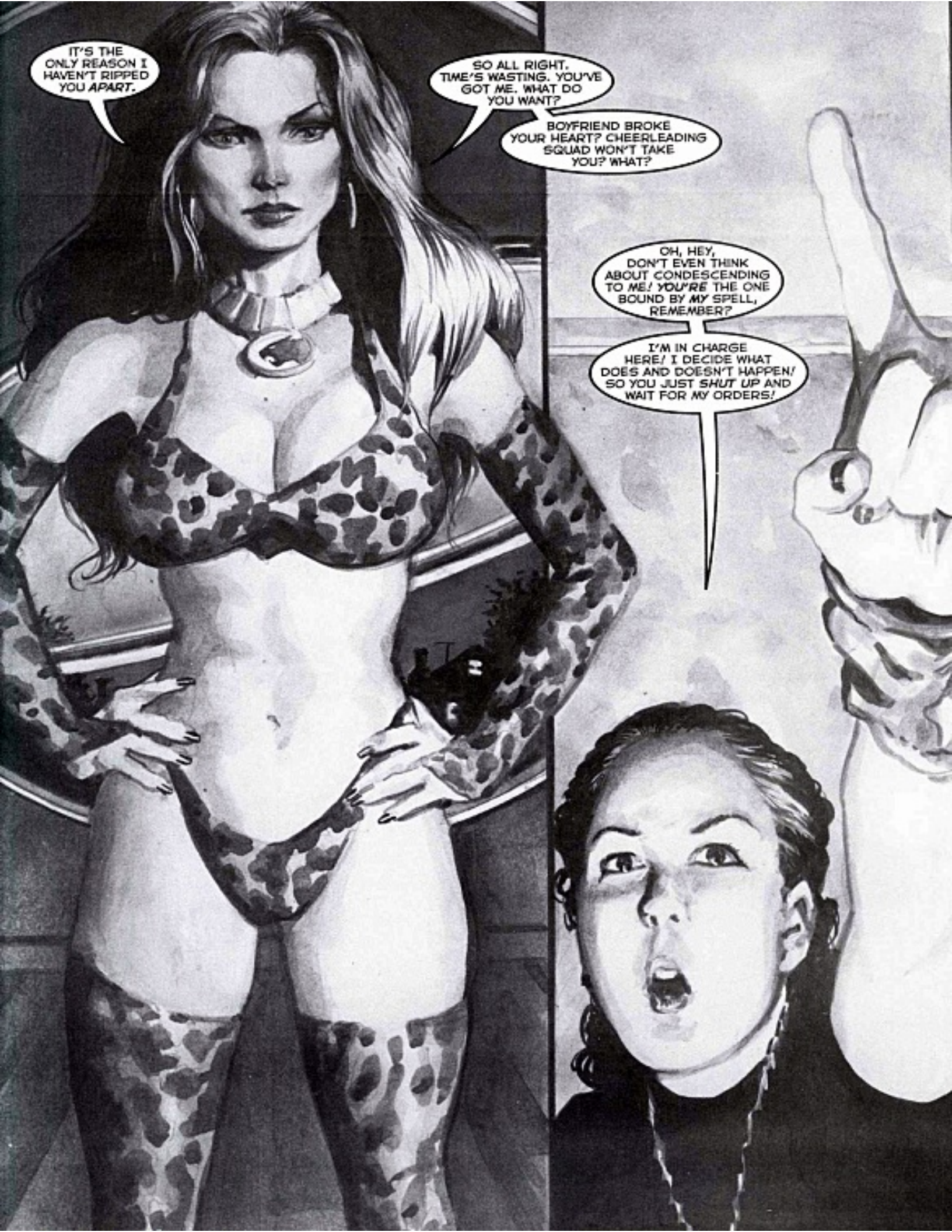
And as it turns out, there's more to Massey's life than Death. "Death is doing a fine job satisfying my need to produce a gag strip, so now I can finally get back to writing longer comics," he says. "I'm currently working on a graphic novel for Variance Press, a new publisher. I know it's easy to say you have a new take on the zombie story, but here's the thing: I have a new take on the zombie story. Hooray!" –Jim Catapano

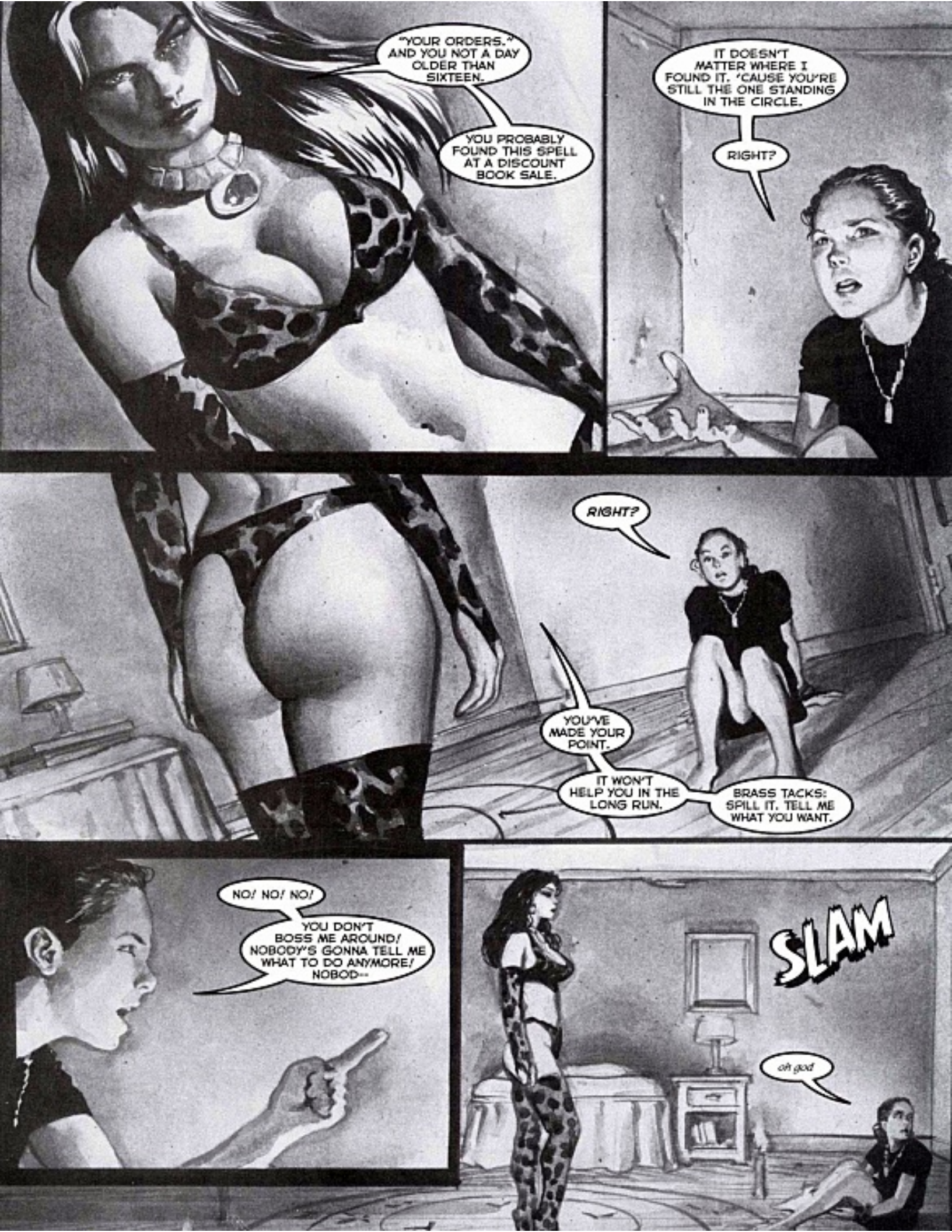


NEW JERSEY
BOUND
A PANTHA TALE
OUT OF WIND AND FIRE AND RAIN OUT OF DARK AND BLINDING PAIN
DAN DOLLEY SCRIPT
MARK TENICRA ARTIST
MIKE CO LETTER
OUT OF LOATHING, OUT OF FEAR OUT OF CRIES NO ONE WILL HEAR
OUT OF BURNING, SCALDING BREATH OUT OF SKIN AWASH WITH DEATH
PLEASE LET THIS WORK, PLEASE LET THIS WORK...
OUT OF SHRIEKING, HOWLING SEA OUT OF HELL I SUMMON THEE!
PLEASE LET THIS
WOH MY GOD!


I-- I-- I--
IN, IN, IN THE NAME OF OSIRIS, I BIND YOU!
IN THE NAME OF ISIS, I *BIND* YOU!

IN THE NAME OF BAST, I BIND YOU!
YOUR LIFE IS OVER, LITTLE GIRL. DO YOU REALIZE THAT?
I GO WHERE I WILL. I DO WHAT I WILL. AND YOU SUMMON ME LIKE SOME COMMON DEMON?
HMMM. LOOKS AS THOUGH YOUR MAGIC CIRCLE'S SOUND. BETTER THAN SOME I'VE SEEN, AT ANY RATE.
YOU CAN'T HURT ME! YOU, YOU'RE, YOU'RE BOUND TO ME. BOUND TO MY WILL!
YOU HAVE TO D-DO AS I SAY!


IT'S THE ONLY REASON I HAVEN'T RIPPED YOU *APART*.
SO ALL RIGHT. TIME'S WASTING. YOU'VE GOT *ME*. WHAT DO YOU WANT?
BOYFRIEND BROKE YOUR HEART? CHEERLEADING SQUAD WON'T TAKE YOU? WHAT?
OH, HEY, DON'T EVEN THINK ABOUT CONDESCENDING TO *ME*! *YOU'RE* THE ONE BOUND BY *MY* SPELL, REMEMBER?
I'M IN CHARGE HERE! I DECIDE WHAT DOES AND DOESN'T HAPPEN! SO YOU JUST *SHUT UP* AND WAIT FOR *MY* ORDERS!


"YOUR ORDERS." AND YOU NOT A DAY OLDER THAN SIXTEEN.
YOU PROBABLY FOUND THIS SPELL AT A DISCOUNT BOOK SALE.
IT DOESN'T MATTER WHERE I FOUND IT, 'CAUSE YOU'RE STILL THE ONE STANDING IN THE CIRCLE.
RIGHT?
RIGHT?
YOU'VE MADE YOUR POINT.
IT WON'T HELP YOU IN THE LONG RUN.
BRASS TACKS: SPILL IT. TELL ME WHAT YOU WANT.
NO! NO! NO!
YOU DON'T BOSS ME AROUND! NOBODY'S GONNA TELL ME WHAT TO DO ANYMORE! NOBOD--
SLAM
oh god

WHO IS THAT? WHO ELSE IS HERE?
WERE YOU WAITING FOR YOUR FRIENDS ALL ALONG, WAS THAT IT?
WAS THAT YOUR PLAN, BRING A BUNCH OF ZIT-FACED GEEKS UP HERE TO GAWK AT ME?
THAT'S MY STEP-FATHER.
YOUR STEP-F--
OH.
...OH, CHILD.

CHRISTY? CHRISTY! YOU UP THERE?
HAD A LONG, LOUSY DAY TODAY. NEED TO UNWIND.
YOU GONNA HELP ME UNWIND, AIN'T YOU?
SHOULD PUT ON THAT DRESS I BOUGHT YOU...THE SHORT ONE...
...MAYBE THOSE LITTLE PINK PANTIES THAT TIE ON THE SIDE...
'CAUSE TONIGHT I NEED TO HIT IT SOLID--
--FUUUHHH...

EEEEEEEEEEEEE

KRAK
KRAK
KRUNCH
SHRRIPP
CRUNCH
SLATCH
HOW LONG HAD IT BEEN GOING ON?
FOUR YEARS. SINCE RIGHT AFTER MY FIRST PERIOD.
AND THAT'S WHY YOU SUMMONED ME. TO STOP HIM.

WELL YEAH.
YOU'RE RELEASED FROM THE SPELL, BY THE WAY. I COULD ONLY MAKE YOU DO THE ONE THING.
SO IF YOU WANT TO KILL ME NOW, GO AHEAD. I OBVIOUSLY CAN'T STOP YOU.
I'M NOT GOING TO KILL YOU.
THOUGH IN DAYS TO COME YOU MAY WISH I HAD.
EXCUSE ME?
NO ONE SHOULD HAVE TO ENDURE WHAT YOU ENDURED, CHRISTY. IT WAS EVIL, AND I ENJOYED TEARING OUT ITS THROAT.
BUT THE WORLD ALREADY HAS WAYS TO DEAL WITH THIS. YOU SHOULD HAVE GONE TO THE POLICE. OR TO A COUNSELOR. NOT TO ME.
BECAUSE NOW YOU HAVE A BLOODY, DISMEMBERED CORPSE IN YOUR HOUSE... WITH NO ONE TO BLAME THE MURDER ON... BUT YOU.
"BY USING FORCES YOU HAD NO RIGHT TO -- BY SUMMONING ME -- YOU'VE TRADED ONE KIND OF BONDAGE FOR ANOTHER. I TOLD YOU WHEN I FIRST ARRIVED THAT YOUR LIFE WAS OVER.
"AND I MEANT IT."
END

TWISTED TEDDIES

Exorcise Childhood in Teddy Scares

Joe DiDomenico laughs at the idea that something awful must have happened during his childhood for him to design such outrageous teddy bears.

"Nothing really, my teddy bear was always pretty docile, it never attacked me," the designer says. "It was just one of those things that I felt was a fun thing to draw."

And that's part of the key to Teddy Scares from Pennsylvania-based Applehead Factory, Inc. Alongside co-founder Phil Nannay, DiDomenico dug up something that simply pieced a few loves together. "I've just always been a horror fan and ever since I started drawing, it was always crazy, scary monsters. It was just a natural thing for me to combine weird things like that in the sketch book. We like to say it's kind of like my childhood mixed into a blender."

To look at the five Teddy Scares is to look into a slightly skewed sense of fun. The bears you grew up with are, well, back for revenge. The ursine quintet sound like horror movie extras: the baseball bat baring, pierced Rita Mortis, the heartbroken Edwin Morose, the cyclops Abnormal Cyrus, the fit-to-be-tied Hester Golem, and the axe wielding Redmond Gore, who is the designer's favorite.

The 12-inch plush dolls —toe-tags included — are unique in a rapidly growing market: there are other horror-based stuffed toys, few if any play off of such youthful joys as the basic teddy bear.

DiDomenico notes, "We just like to say that they're 'agoreable.' I wanted to take something kind of traditional and mix it up a little bit. So far, the buyers have gotten good reactions; it's a pretty different product than what's already out there in the goth market."

Having hit the road beginning February 2004, at the International Toy Fair, the Teddy Scares are "getting great reaction, people like them, they're selling pretty well in the stores that they're in. We're trying."

And while the first five are a tough act to follow, more are in the pipeline.

"Right now we're trying to get the word out on the bears, so currently we're only going to have the five," he admits. "We're working on a series 2 because the reaction has been really good."

Their site www.TeddyScares.com, provides a more complete list of places to buy the bears as well as their convention schedule.

Taking a dream disguised as a nightmare into reality is something anyone can be proud of. DiDomenico isn't taking it lightly and is keeping his eyes on a respectable prize. "We just want to continue to make products that are scary and fun. That's pretty much what we want to accomplish. We want them to be excited about horror products." -MM

Teddy Scares © & ™ 2004 Applehead Factory, Inc.

vampirella.com

TAKE A BITE OUT OF THE WEB!

SUCKERS

In a brand new column, we explore the ins-and-outs of horror movies. No, not the good ones.

DRACULA 2000

Okay, picture this... a grown man who, even though he's adored by women everywhere, spends a disturbing amount of time with males a fraction of his age, lives in a castle, dresses like a third-world dictator, talks funny, and looks like he's never seen the sun. A glimpse of his face is enough to elicit gasps; his name can bring nightmares.

That name, of course, is Dracula. Wait... who did you think I meant?

Maybe, centuries from now, horror audiences will be treated to endless remakes of the legend of the King of Pop. Until then we're stuck with half-imagined Dracula updates, of which *Wes Craven Presents Dracula 2000* (Wes, how could you?) is one of the more embarrassing, if only because it actually had a decent budget and cast. Things get off to a bad start when we're introduced to good old Christopher Plummer, playing some Van Helsing or another with a German (!) accent so thick even Germans laugh at it. This Van Helsing heads up (according to the sign over his doorway) Carfax.com, those friendly people who remind you every commercial break that you can get a detailed report on any used car anywhere. Just how detailed, I'd like to know. Are we talking accounts of sweaty high school grope sessions in that '87 Fiero between Brad "the Cad" Kirby and Lisa Mae Wazowski? Inquiring minds want to know.

Wait. No, they don't.

Anyway, Van Helsing is assisted in this enterprise by the wonderfully ineffectual Simon Sheppard, played by Angelina Jolie's ex (no, the other one), Jonny Lee Miller, whose sole (no pun intended) purpose in the film seems to be to alternately get beaten up by and then saved by either girls or old men, a situation I'd venture to guess Miller is not entirely unfamiliar with. Somehow or another, Simon and Van Helsing track Dracula to New Orleans, which, naturally, is in the midst of Mardi Gras, as it always is in bad movies. Turns out Van Helsing has a daughter down there (hey, even legendary vampire hunters get lonely), as does Dracula (ditto). As luck would have it, both daughters are the same person. The biology here is never adequately explained, but I bet it's illegal in Alabama.

Jonny gets beaten up some more, though he fares better than Van Helsing, who receives some unrequested surgery. Lacking both women and old men to save him, Simon takes the easy way out and lets Drac's servants kidnap him, not generally considered to be a wise tactic, but it works out okay for the guy. There's a big showdown with the titular (tee hee) bad guy, during which it's revealed that Dracula is actually Judas from the Bible. (This bombshell is rendered in flashbacks that appear to have been shot on a *Teletubbies* set.) He's been cursed by God to never die. But then he does.

Many threads are left hanging at the end of this one, like: Why did I watch this? Why is Miller such a wuss? And what ever happened to Lisa Mae? She was hot. – Patrick Keller

Dracula 2000 ™ Buena Vista Entertainment

SCREAMING QUEEN

Debbie Rochon's lived a full life: going from homelessness as a teen to getting eaten by evil soda machines in one of her movies, to nearly losing four fingers, to being named "Scream Queen of the Decade" by one horror publication, hers is a story begging to be told.

Q: How were you discovered?

A: I was homeless at age 11. I had been taken from my family, seeing they were unable to raise me, and put in a half-way house waiting on foster care. It was really depressing and in some ways abusive and I just couldn't stand being there. I ran away and slept under bridges and in parking garages till one day a gay fellow I knew from on the street told me about an open casting call Paramount Pictures was having and I went over. I said I was 16, [let them take] a Polaroid picture and agreed to bleach my hair blonde and they hired me for three months of work on *Ladies and Gentlemen the Fabulous Stains*! It starred Diane Lane, Laura Dern and Ray Winstone. After that I worked three jobs, saved my money and moved to New York City by the time I was 17.

Q: Could you talk about the people who influenced the development of your career?

A: I was always inspired by people in the horror genre. I loved the Hammer movies that were on TV late night and fantasized about being one of those glamorous, sexy vampire women! When I was in NYC, I studied and did a lot of stage before starting to land small roles in horror movies, and once I got there I stayed!

Q: What is it you like about working in horror films?

A: I love the characters I get to play. I have always favored horror movies for that reason. I get to play extremes and I am all about extremes. I've played crazy insane serial killers; in some movies I'm very serious with a dash of camp thrown in! I used to play victims a lot but I get the "weak" sort of roles a lot less now. I usually land the stronger, fiercer parts. I've been in over 100 movies so far and my favorite roles are always the evil ones. I think with my dark history of coming off the streets as a homeless teen and other events in my life I just like to express really high pitch emotions. Dramas can be cool, but they're usually a little too calm for my taste.

Q: What was one of your funniest moments with your fans?

A: A girl said she saw *Tromeo and Juliet* and just loved the film to death. After she walked away, her boyfriend walked up to me and told me he wanted to thank me for playing a lesbian in *Tromeo and Juliet* because now his girlfriend has threesomes with him and other women.

Q: What was one of your scariest moments on set?

A: I was shooting a movie in Texas and the filmmakers where completely negligent and switched up a prop for a real machete without ever telling me it was real and not "prepared" properly for the scene. I ended up cutting the four fingers on my right hand almost completely off. That took two-plus surgeries and a couple years to even begin to recover from. That was just the worst, and what it did to me emotionally was even more severe.

Q: According to the bio on your site (www.debbierochon.com), you hope to one day co-host a cooking show with The Amazing Kreskin. Why?

A: Well, I think I would be really great at hosting a wacky horror related TV show and to combine The Amazing Kreskin with food preparation is pretty silly which is why I love it. I could get him to predict how the meals will come out and I would have important horror movie icons come on the show and make their favorite dishes!

Q: What other famous figures would you like to work with?

A: I would *love* to work with great directors that can bring me to the next level! I loved working with Tim McCann (*Nowhere Man*) and Edward Norris (*Screaming Alone in Silence*), but I would also like to work with some of the true greats like David Cronenberg, Martin Scorsese and Gaspar Noe. I think by working with people on that level you really find out how good you can be.

Q: What impact do you think you've had on horror films? What further legacy do you think you will build and leave for future horror fans and Scream Queens in training?

A: It's very hard to say in reality what, if anything, I've done for the genre. What I have *tried* to do is develop dangerous female characters and make the playing ground a little more even and fun. The guys have always had the better roles with more depth! I have tried to play and create as many psycho, loner and evil female characters as I can. My films like *American Nightmare*, *Bleed*, *Witchouse 3*, *Lord of the Undead*, *Dahmer's Daughter*, *Bog Creatures* and *Nowhere Man* are all pretty great roles I've played in the recent past. There's a movie I wrote called Suburban Nightmare that is coming out soon with a great female character. I know I made a lot of silly stuff too, that's because I have a wacky sense of humor, but I hope to have a really kick ass body of cool evil character driven work. As for the future scream queens, I think they should follow their own path and never pattern themselves after anyone else. To find true creativity you must be unique. -BA

Since the early days of Vampirella, many women have gone out of their way to portray the bloody vixen. At conventions, on Halloween, for photo shoots, for the Hell of it – it's been done time and again, with and without the prodding of others. Every month, you can meet one of these women who take their fandom to the next level. If you know of one, share. Send all packages to:

LUNACHICKS
Vampirella Comics Magazine
1115 Broadway 8th floor
New York, NY 10010

WRITTEN BY B. Clay Moore

Eisner nominated
DRAWN BY Steven Griffin
+ Nick Derington

THE LAST RESORT

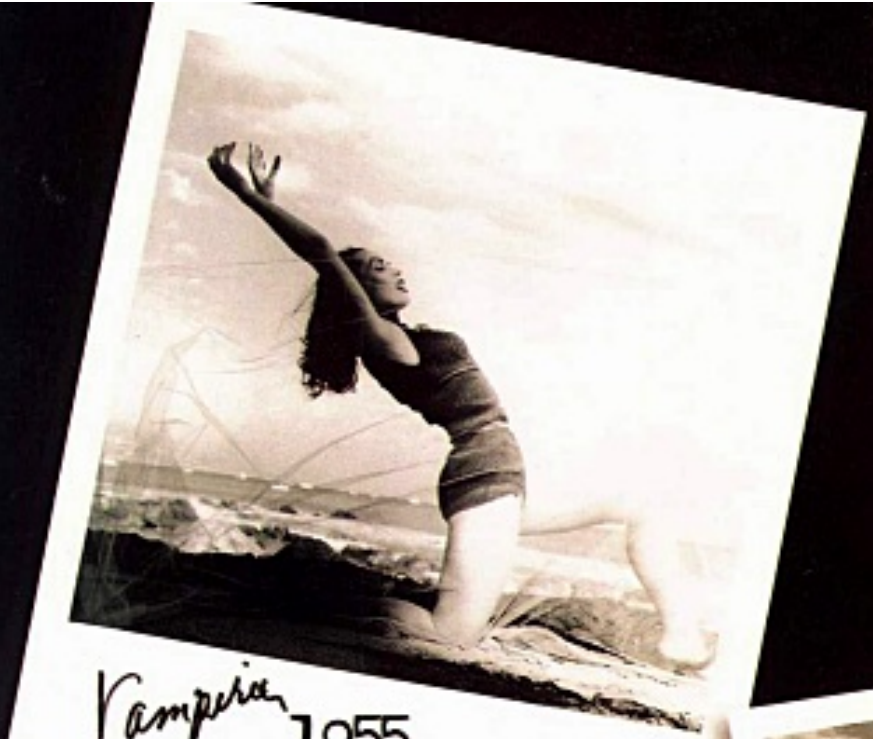
Book early –
Reservations going fast!

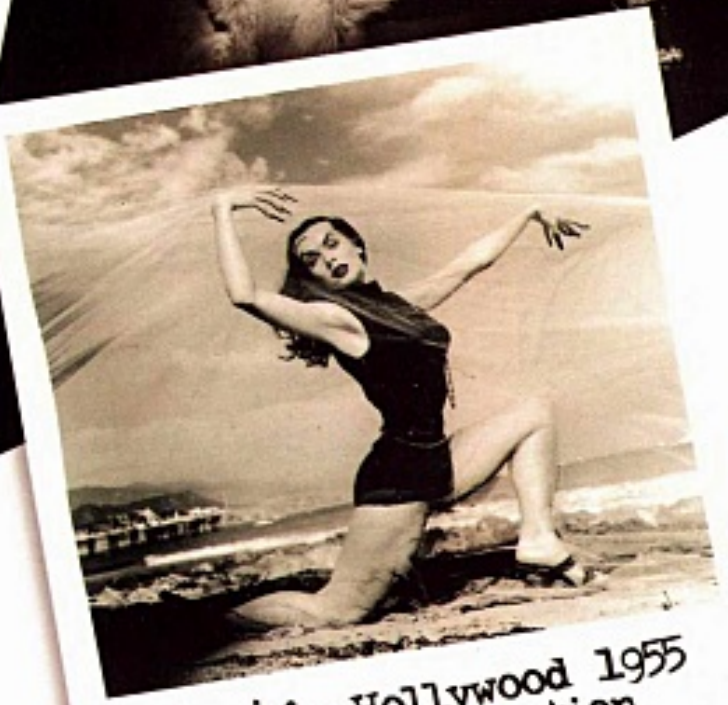
Also available - HAWAIIAN DICK: BYRD OF PARADISE, the series 1 Trade Paperback!

To locate a comic store near you, call the comic store locator on: 1-888 COMIC BOOK

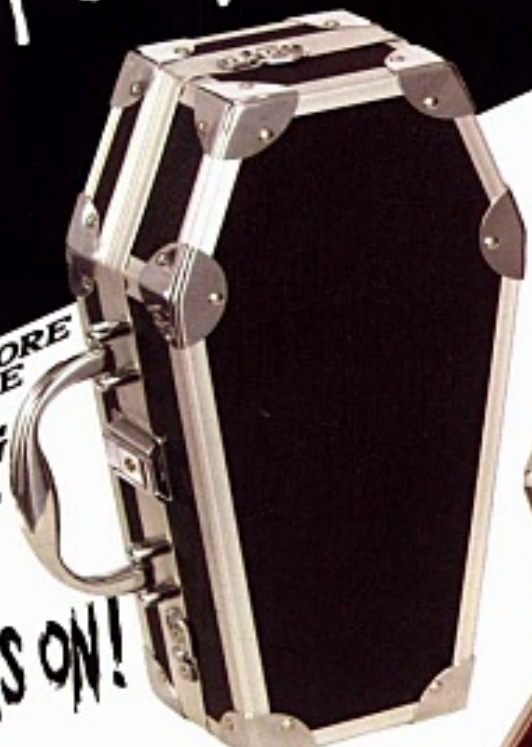
+ love from
Entertainment Weekly
Publisher's Weekly
Ain't It Cool News
Honolulu Times
The Australian

coming August from:
image





Vampira



LOOK FOR MORE MERCHANDISE COMING SOON..

THE INVASION IS ON!

OFFICIALLY LICENSED BY VAMPIRA

Coffin Case™

VINTAGE GOTHIC 1955

COFFIN CASE 11044 WEDDINGTON ST. N. HOLLYWOOD, CA. 91601 TEL (818)760-2180
YOU CAN FIND COFFIN CASE PRODUCTS AT A DEALER NEAR YOU, OR CONTACT US AT WWW.COFFINCASE.COM

Cover A Cover B

Vampirella

Comics Magazine

005 c2c 52 pages

Scanned by bluejeff1954